MARVEL

THE ART OF SPIDER-MAN 2

DAILY BUGLE

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SPIDER-MAN 2

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SPIDER-MAN 2

CAPTIONS BY

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THE ART OF MARVEL'S SPIDER-MAN 2

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INTRODUCTION

Although I'm working on this book for all the *Marvel's Spider-Man 2* fans out there, I would also like to answer the three questions I get asked the most: "What do you look for in concept artists?" "What does an art director do?" and "How does one design Marvel characters?" For non-artists, this book will hopefully offer some insight into the design process, and, for artists, I hope it will help answer your questions.

Concept art can and should be beautiful and inspiring to look at, but the single most important thing I look for in an artist is their ability to think and design with intention. I look less at beautiful rendering or drawing techniques and more at the idea behind the image. Is there a strong idea behind these brushstrokes and does it come through, or did the artist just seek to make something pretty with no intent behind it? A napkin sketch with a strong idea is just as valuable as a beautiful painting.

I've worked with some of the same concept artists for almost ten years. My job is to define the problem I want them to solve. This includes discussing the constraints, such as any gameplay requirements, as well as providing them with reference and backstory for whatever they may be designing. Everything after that is a conversation between the artist and me.

Some people think the art director is the ultimate visionary, but the art director is the ultimate problem solver and diplomat as there are a lot of cooks in the art kitchen. Designs must work for art and gameplay. Many designs must also work for animation and tech art. In the case of *Marvel's Spider-Man 2*, we also need to consider that some designs must be true to the Marvel Universe as well. When there are so many concerned parties, there are also many opinions, and making sure that all the boxes are checked while also coming up with something aesthetically pleasing is the ultimate challenge.

Needless to say, all of these considerations are also well beyond what artists learn in art school, so remembering that this is a game first and a portfolio piece second is the best advice I can provide to any aspiring game artist.

It is both challenging and rewarding to work on an existing intellectual property. On the plus side, there are a lot of references out there from movies and comics that can be researched. On the more challenging side is the need to interpret what has been done before and make it your own without losing the soul of the original design. There are a lot of fans who have invested decades of their lives into these characters and worlds and it's easy to slip into left field and lose the essence of the character or environment if you're too eager to put your personal stamp on everything.

Hopefully, you will learn something from the incredible art presented in this book as my fellow art directors and lead concept artist talk about the design challenges and design intent behind the art of *Marvel's Spider-Man 2*.

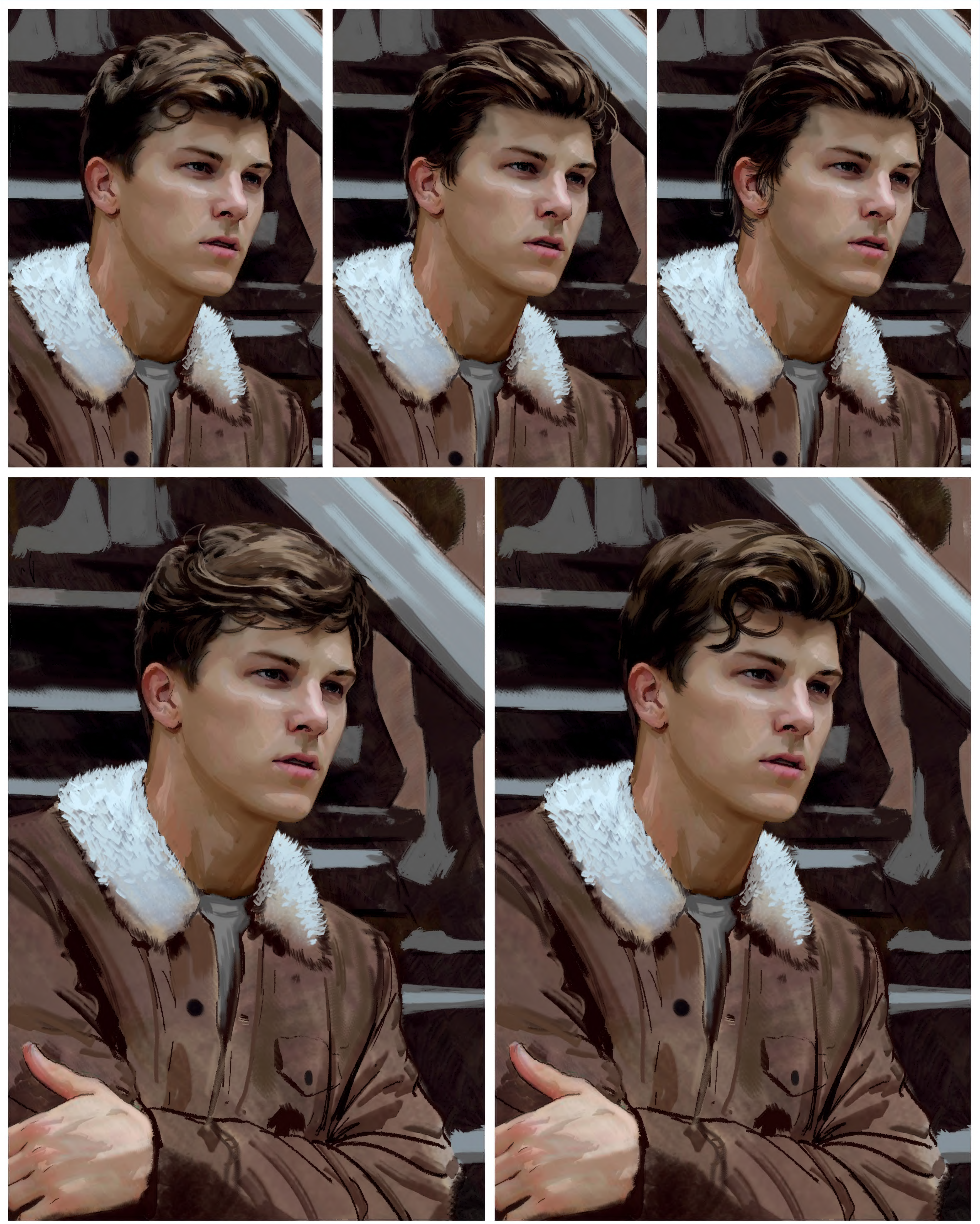
—JACINDA CHEW
Senior Art Director

KETBALL
HOME
AWAY
BASKETBALL
VOLLEYBALL
SOFTBALL
DTOWN

ACT I

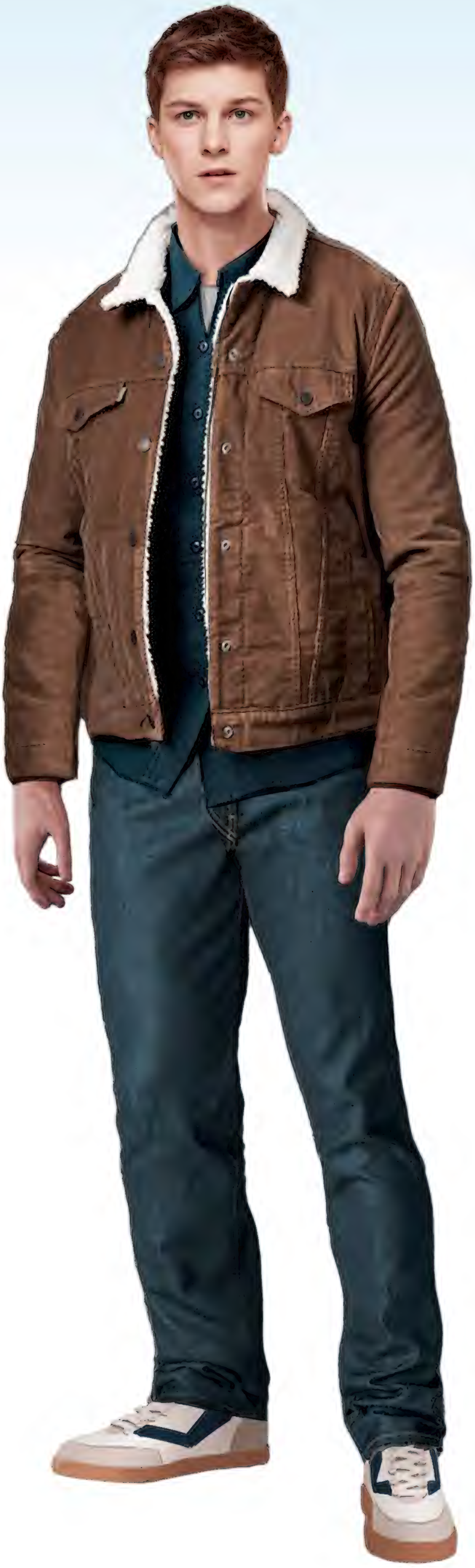
Class is back in session for the Spider-Men . . . literally. Miles Morales's new teacher at Brooklyn Visions Academy is none other than Peter Parker. With typical Parker luck, Peter is about to lose his family home and must rely on Mary Jane Watson's income at the *Daily Bugle* to stay afloat. But when Peter's best friend, Harry Osborn, comes back home, things look up. Harry offers Peter a job at a new foundation . . . and reveals that he has superpowers of his own.

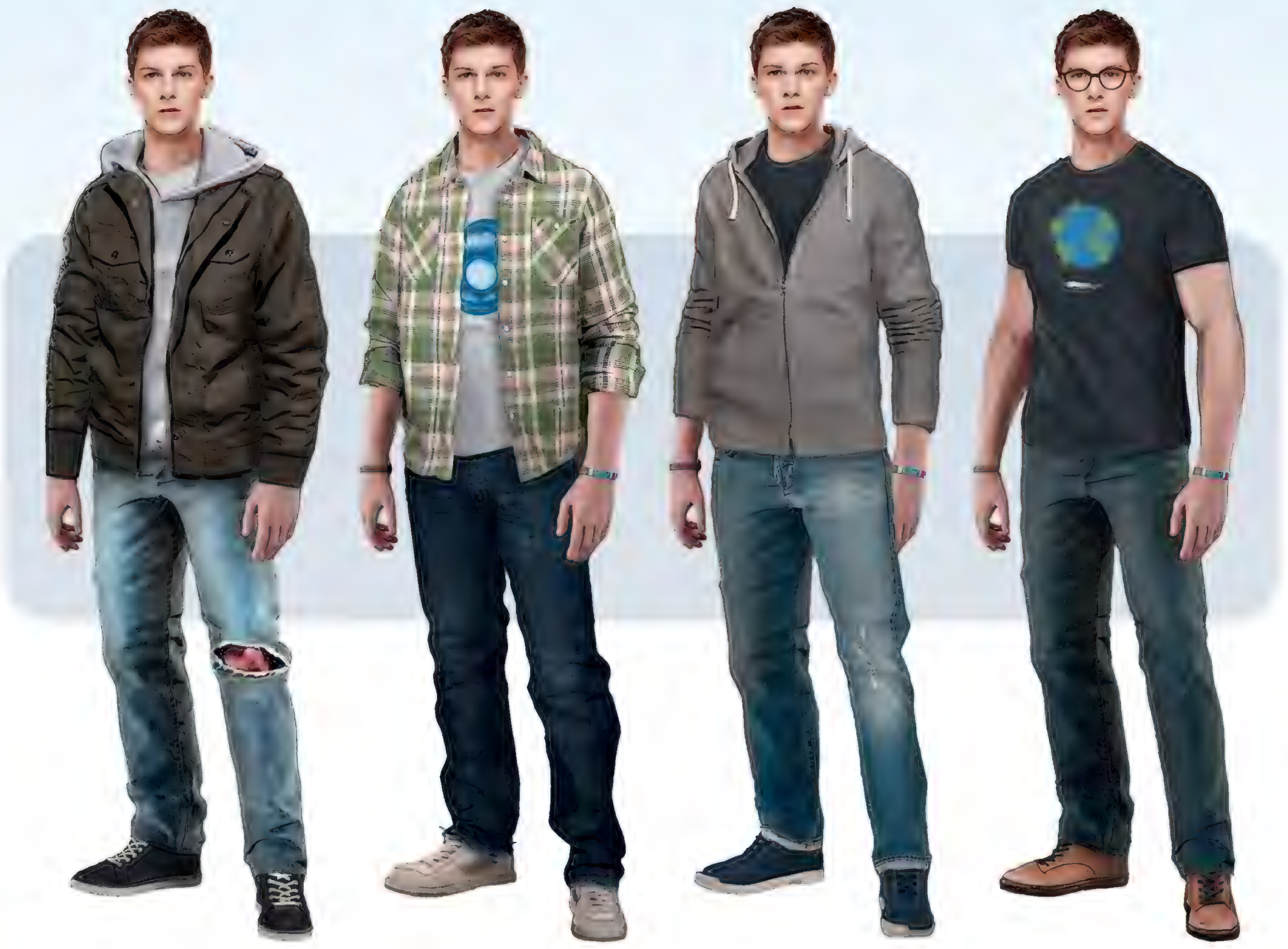
But Kraven the Hunter's arrival in Marvel's New York threatens this new peace. He frees a number of Super Villains—including Martin Li, also known as Mister Negative, the man who killed Miles's father—and mortally wounds Peter. When all hope is lost, Harry miraculously intervenes . . .

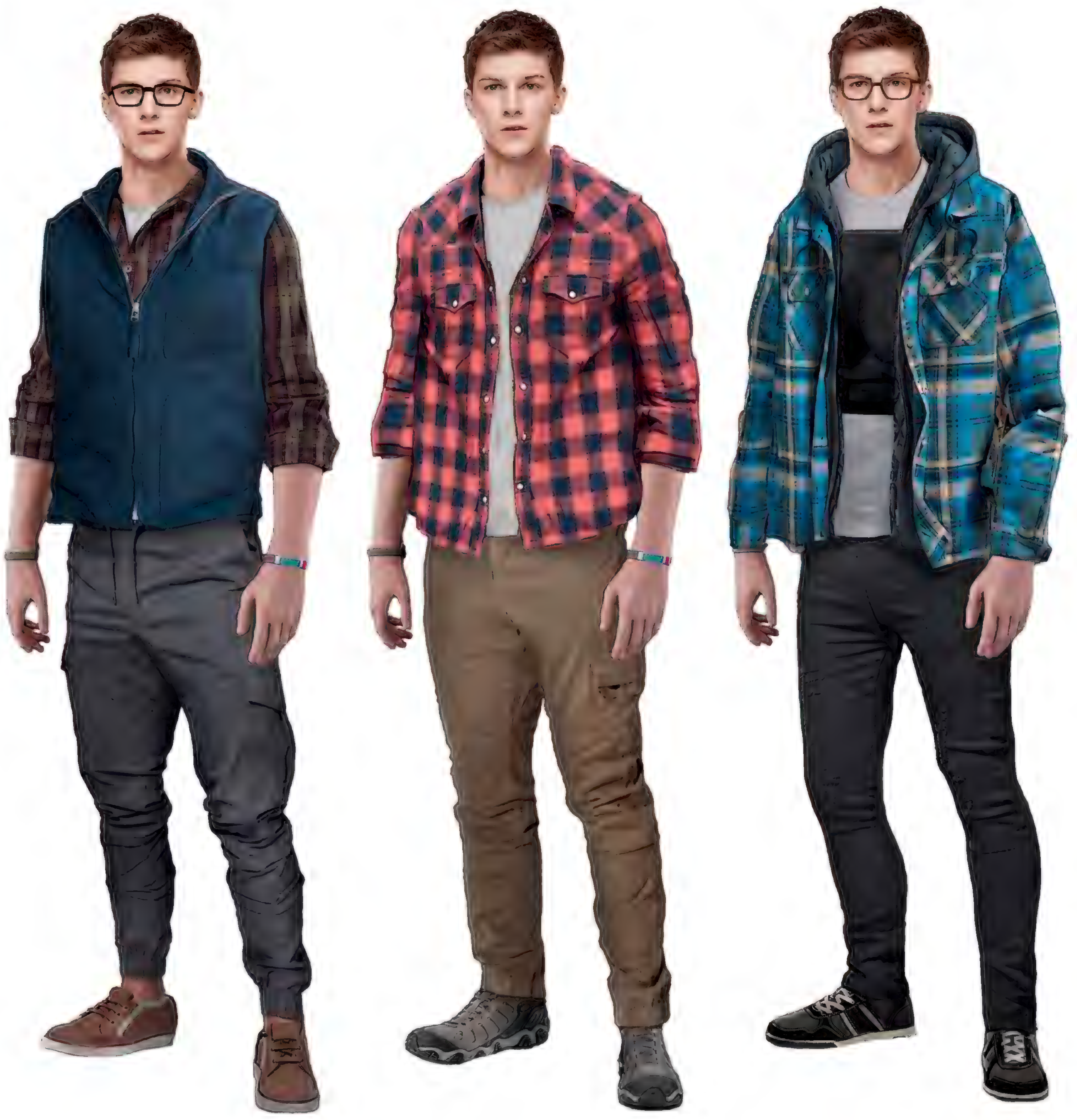


PETER PARKER

Peter has always had a simple haircut but we felt like he needed a change for *Marvel's Spider-Man 2*. We experimented with different lengths. The longer cut immediately made him look like he cared too much about his looks and spent too much time styling his hair every morning. We finally decided on just sweeping his hair forward a bit. His hair should be low maintenance and practical if he's busy with both his Spider-Man and day jobs.

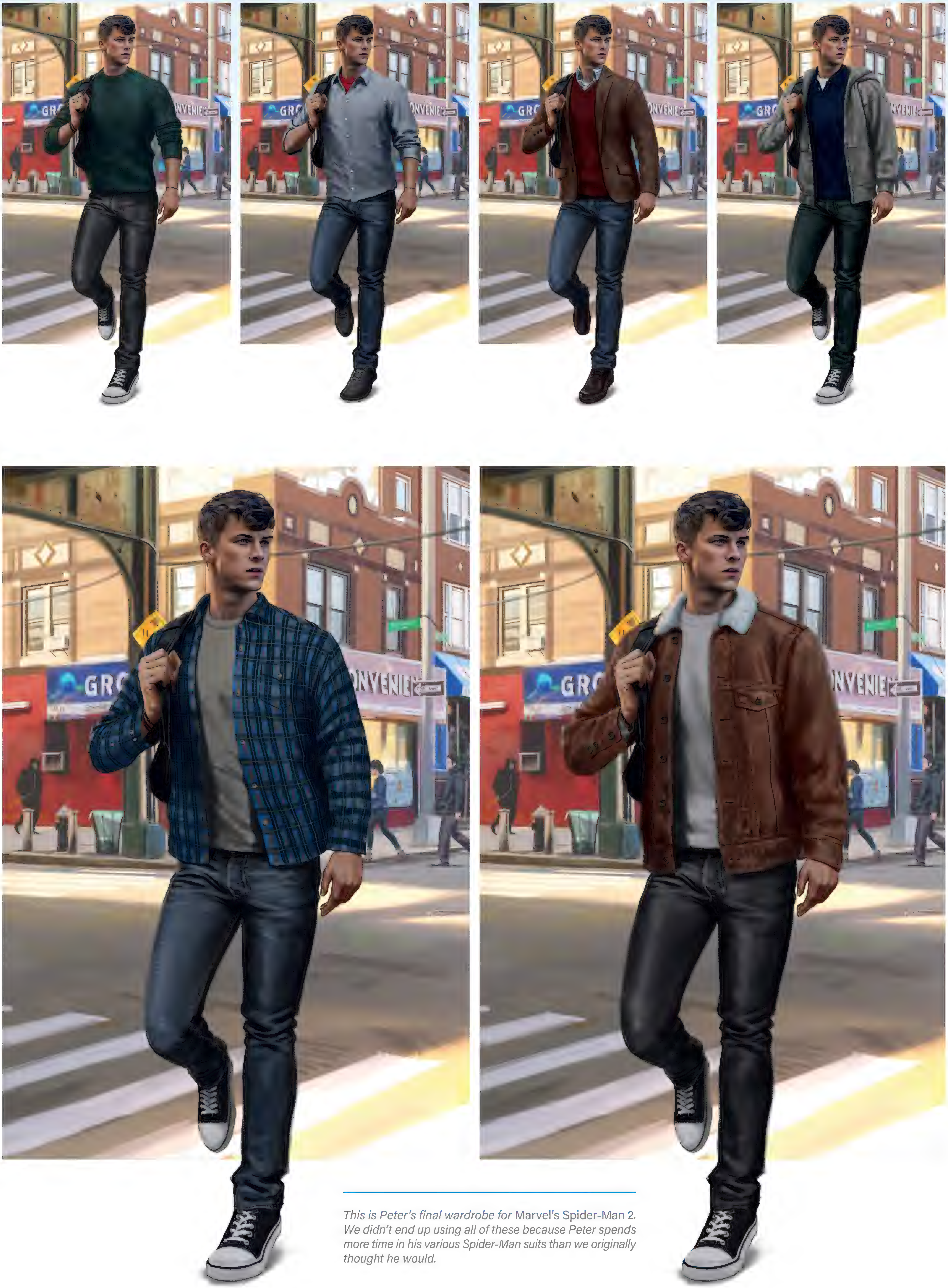




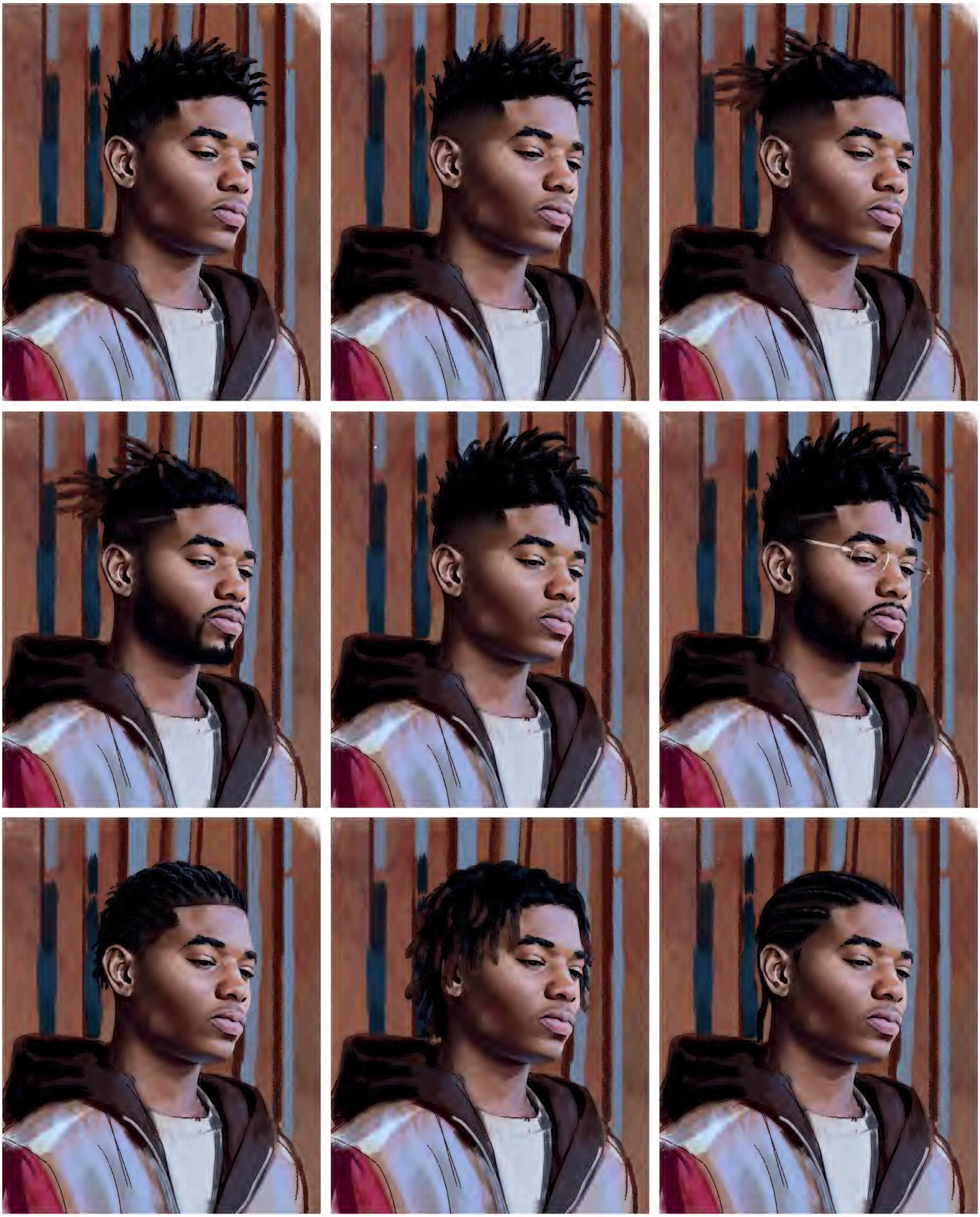


DESIGNING PETER

At the beginning of the first game, Peter was a college graduate who was mostly concerned with paying his bills and whether he might get back together with his ex-girlfriend, Mary Jane "MJ" Watson. After the death of Aunt May and the betrayal of his mentor, Otto Octavius, Peter starts this game with a more mature perspective and his clothing reflects that. His standard wardrobe of hoodies and T-shirts is gone, replaced with sweaters, button-up shirts, and even a blazer for his teaching job. He's still casual but a bit more polished. We made a few attempts to push his style with skinny jeans and glasses but they made him look too young or like he was trying too hard; ultimately, it didn't feel like Peter.

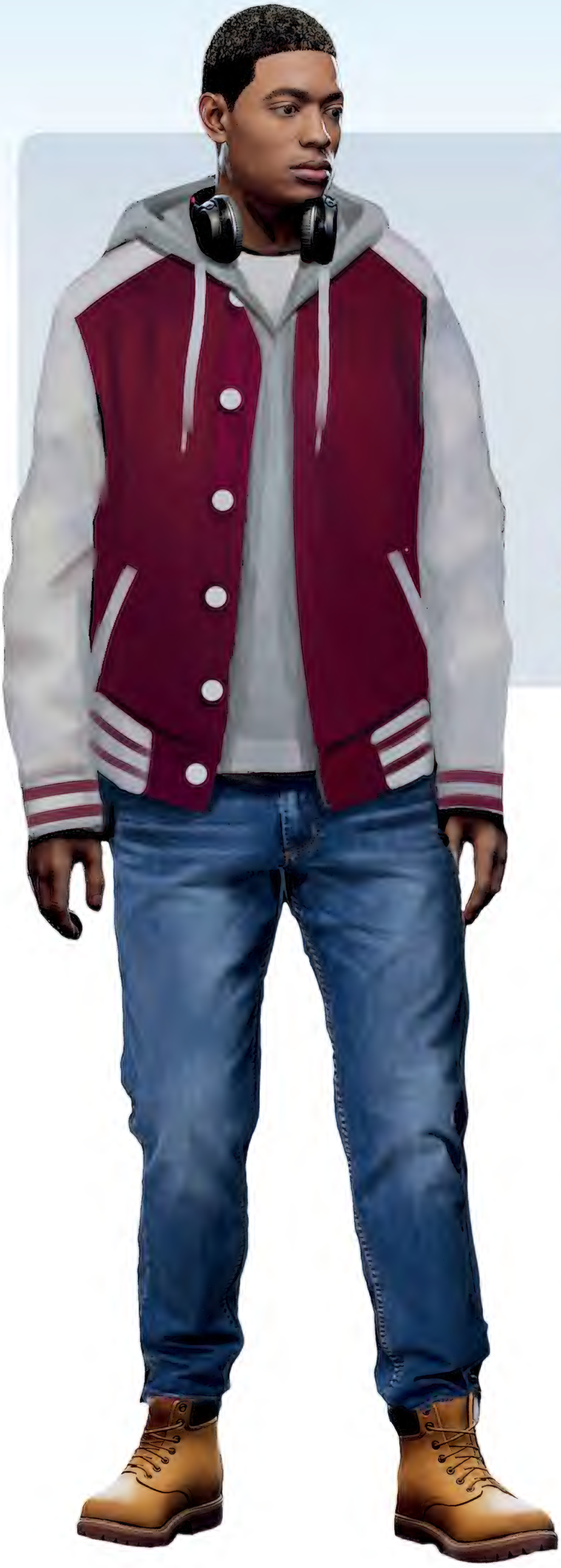


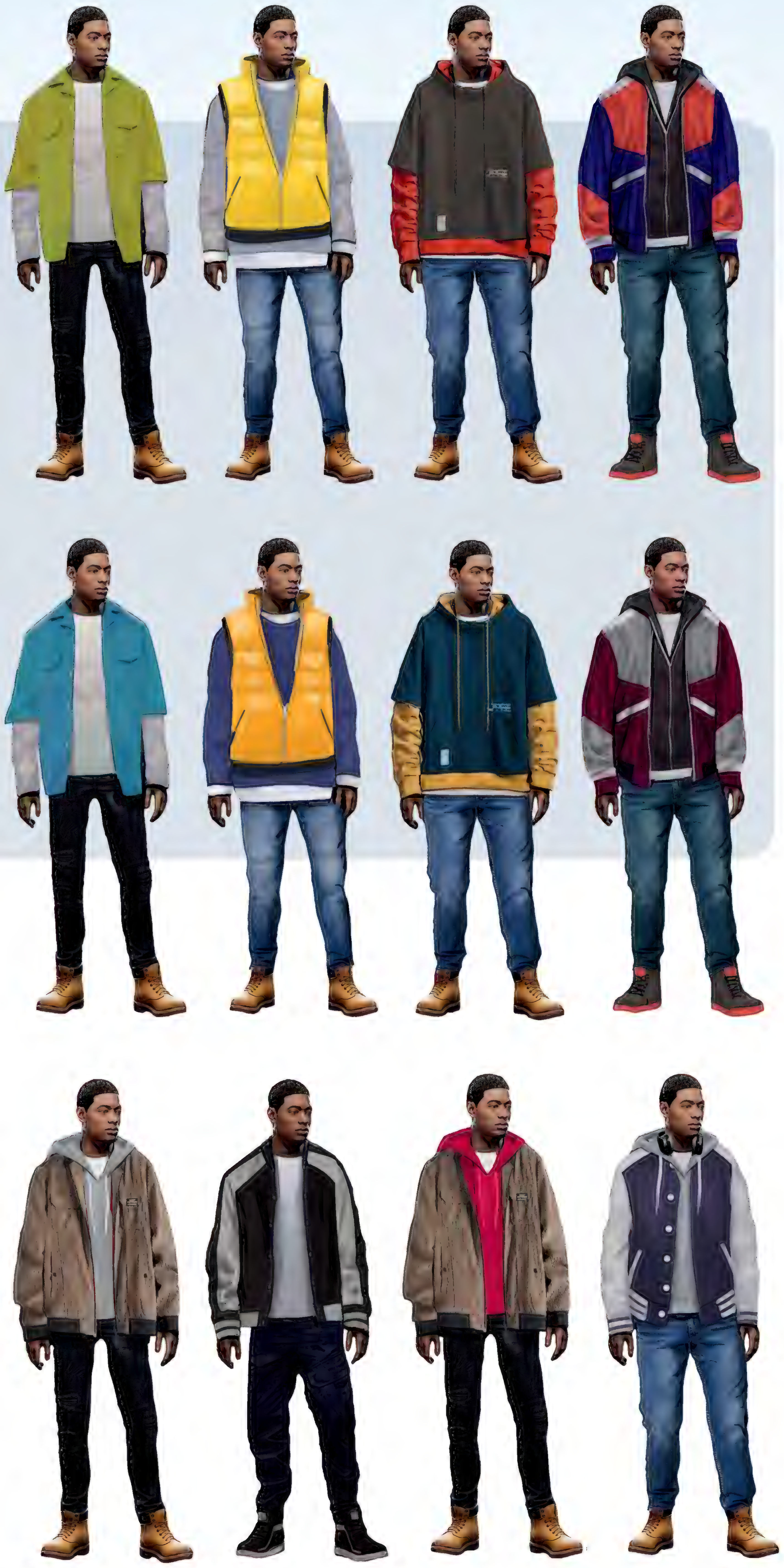
This is Peter's final wardrobe for Marvel's Spider-Man 2. *We didn't end up using all of these because Peter spends more time in his various Spider-Man suits than we originally thought he would.*



MILES MORALES

We explored many styles for Miles's *Marvel's Spider-Man 2* hair. At first, we were a bit hesitant to give him longer hair, given the fact that the mask is supposed to fit over it, but that misgiving was quickly abandoned when someone on the team mentioned how meaningful it would be to give Miles locs. Miles has gone through the death of his father and one of his best friends in a short amount of time and has had to grow up too fast. He is more mature and introspective now but also continues to work on finding his identity in *Marvel's Spider-Man 2*. His hairstyle reflects this exploration.

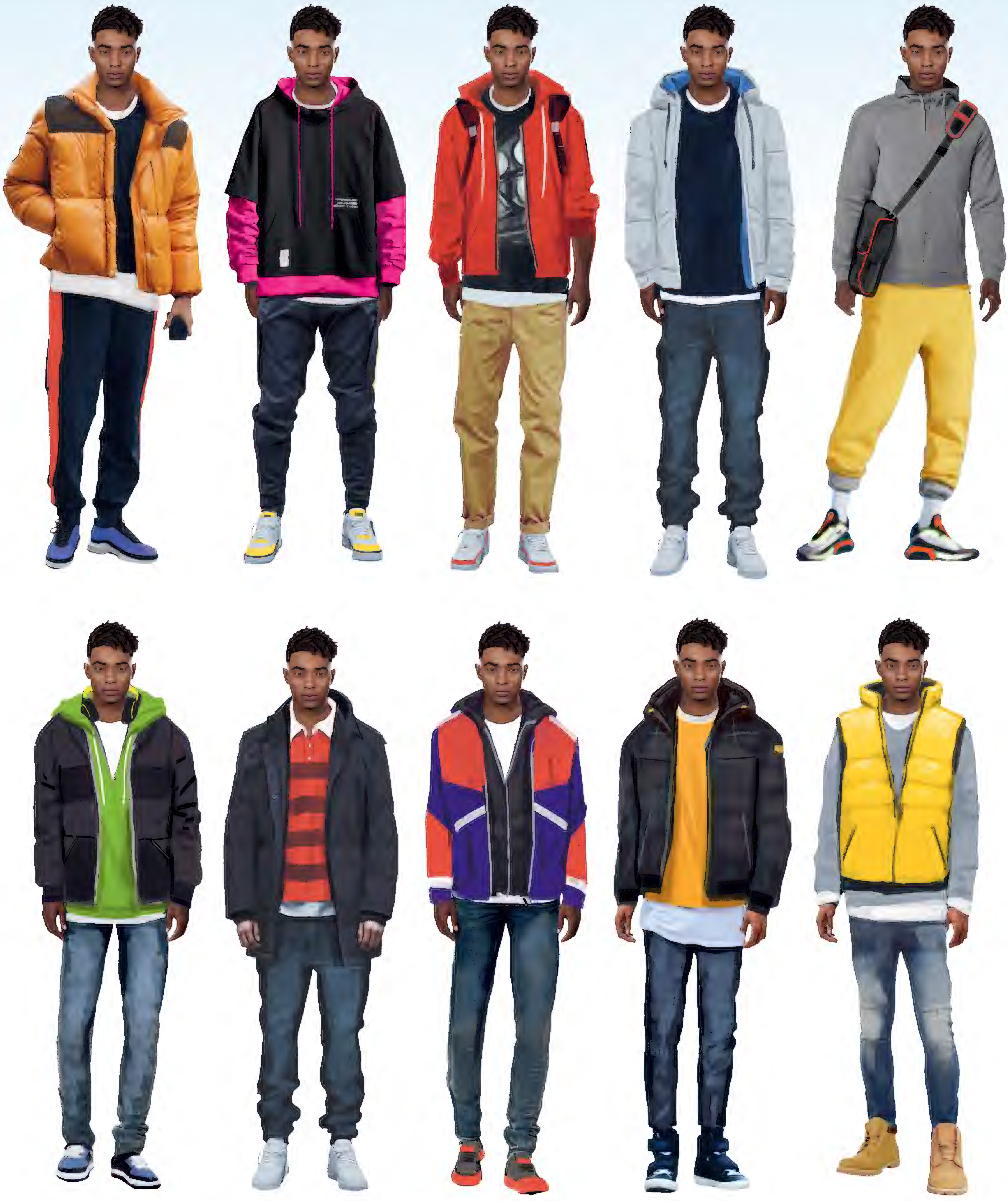




DESIGNING MILES

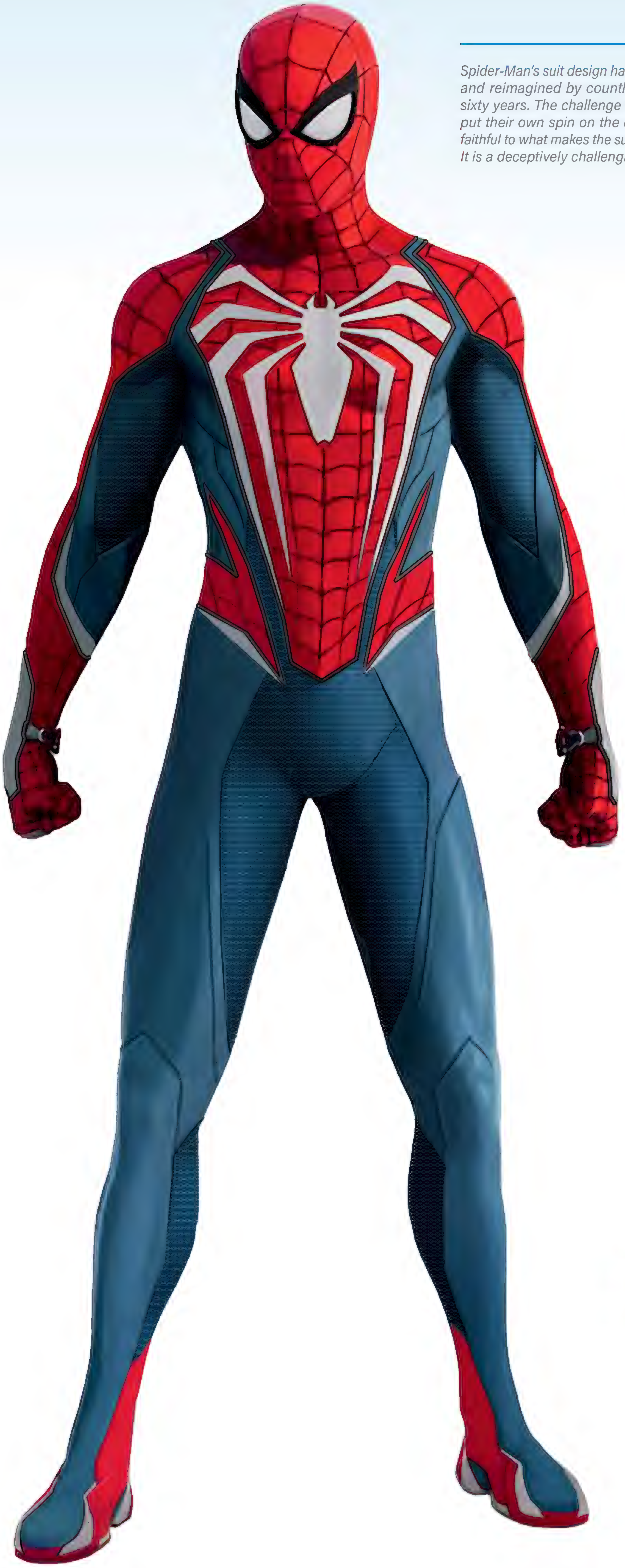
In the first game, Miles was supposed to look young and inexperienced. He wore graphic T-shirts and hoodies. It was really important that Miles got a stronger style identity in *Marvel's Spider-Man 2*. Not only has he matured as a person, but he's also a playable character with his own major story arc.

We pushed him toward oversized tops and big blocks of bold color. Many of his outfits are also layered, with shirts over crewnecks and jackets over sweatshirts, to add more depth and complexity to his look.

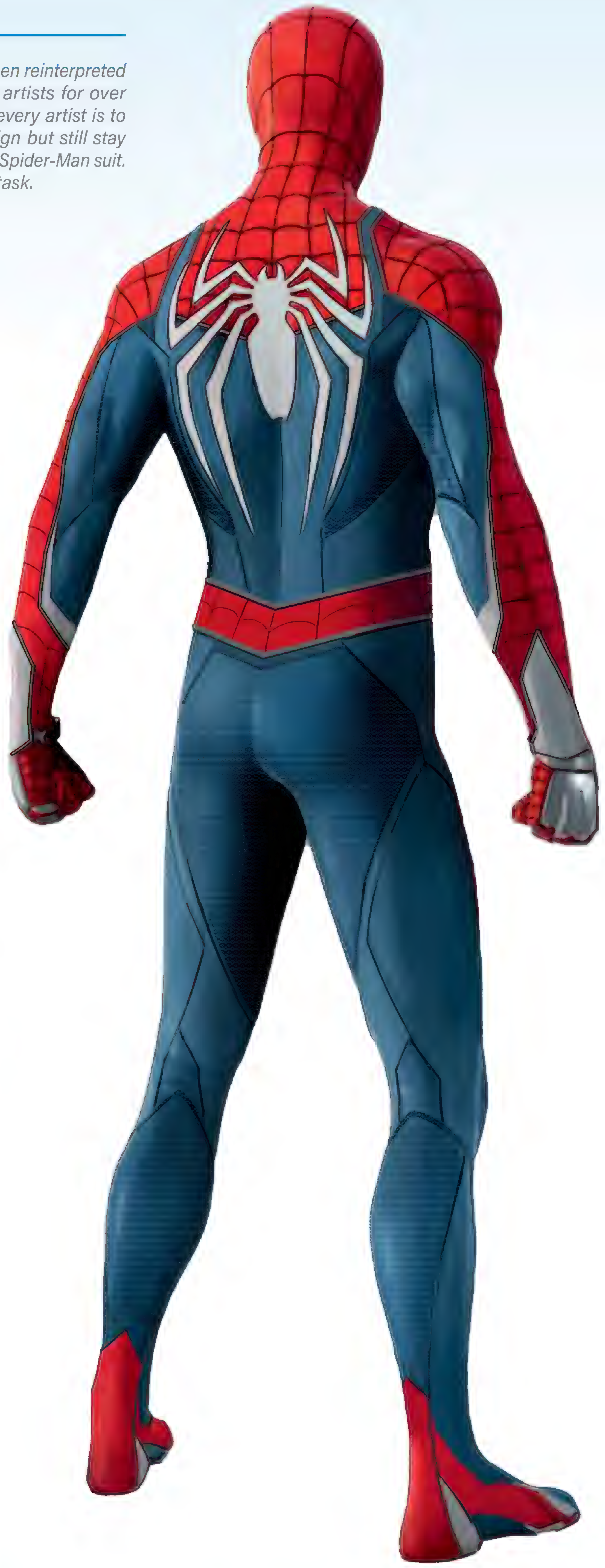


MILES'S SKETCHES

One thing to consider when doing character design is interaction with other characters. In this case, some eye-catching colors like pink, orange, and fluorescent green seemed too distracting. This might work fine if Miles were a flashier character but he isn't. We also established some color families for the characters. Miles's clothing has more red because of his Spider-Man costume. He intentionally has very little blue in his wardrobe (save for his blue jeans), while Peter and Harry have a lot of blues and greens. The distinction is subtle, as it's based on color families rather than sticking to one color value. The look should be as natural as possible.



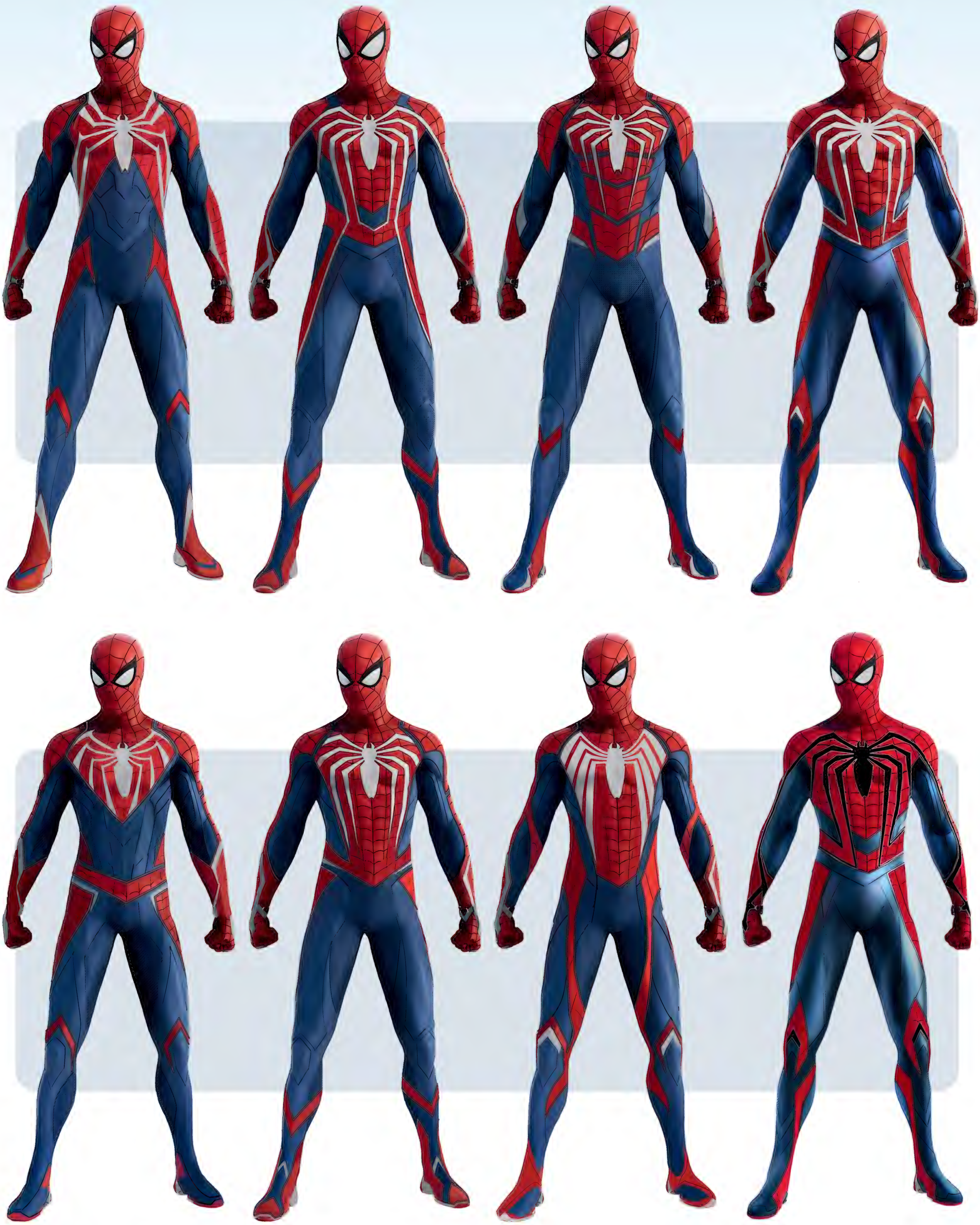
Spider-Man's suit design has been reinterpreted and reimagined by countless artists for over sixty years. The challenge for every artist is to put their own spin on the design but still stay faithful to what makes the suit a Spider-Man suit. It is a deceptively challenging task.



SPIDER-MAN (PETER)

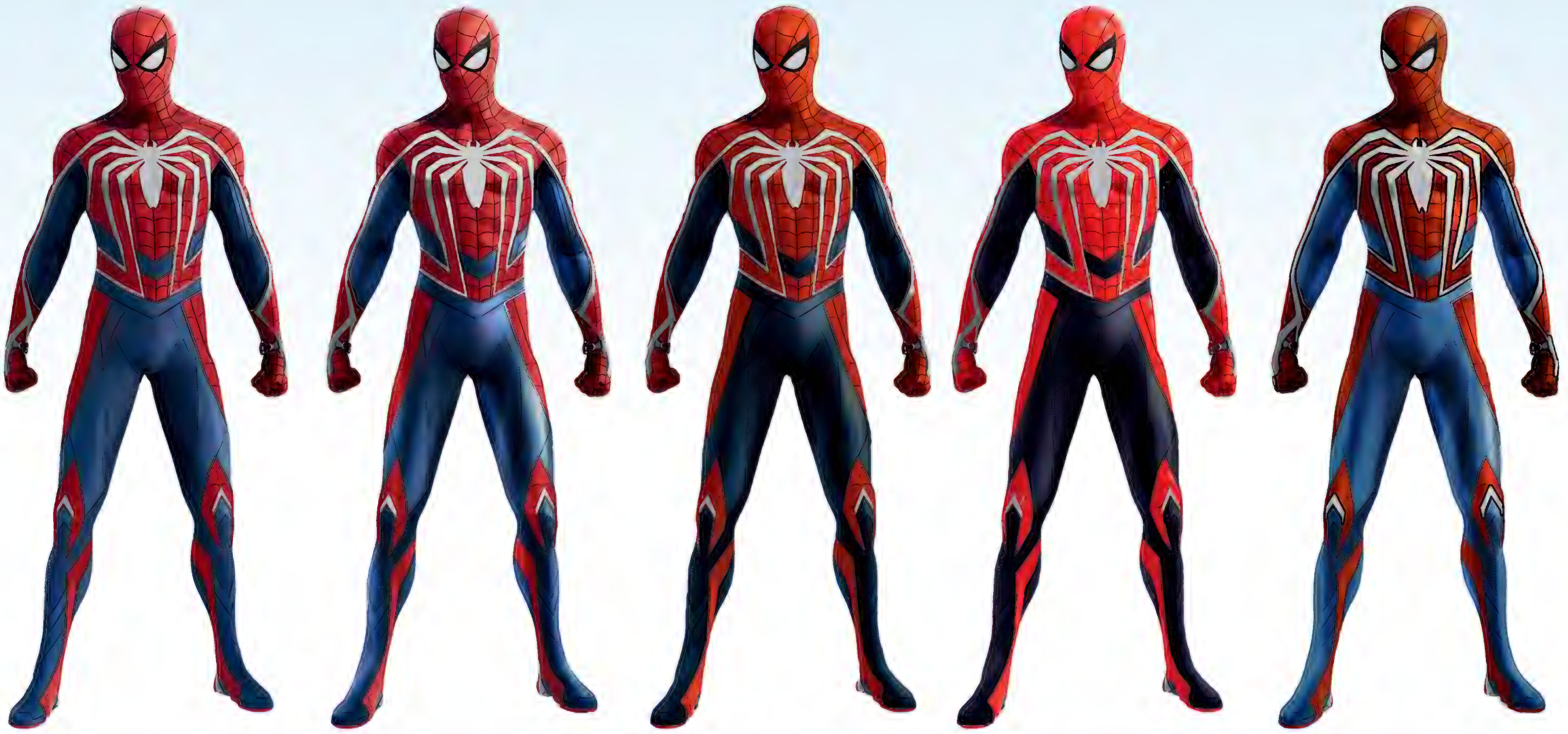
We wanted to give the Advanced Suit an update while still preserving all the elements that made it iconic in the first game. Ultimately, the changes were quite subtle. A lot of attention was focused on making the design sleeker. The leg paneling and shoes feature longer vertical elements to elongate the leg. The white spider remains the same but is now framed by the red paneling.

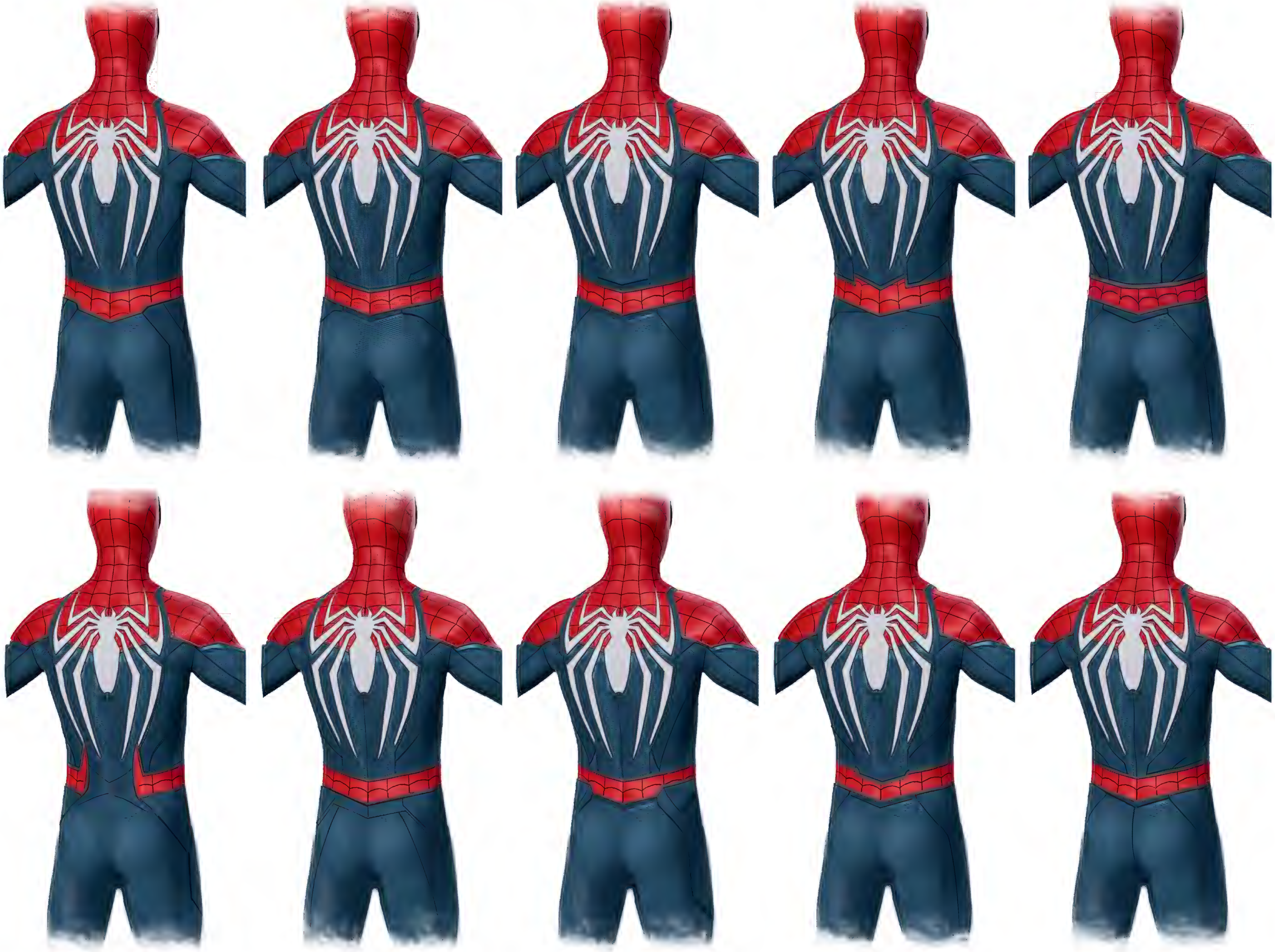
Perhaps the biggest change of all was in the coloring. In the first game, the red and blue were on the cooler side and the red often showed up a bit orange in certain lighting conditions. This time around, we warmed up the color palette and made sure the red was a vibrant cherry color.



ADVANCED SUIT 2.0

We tried a lot of different ideas like changing the white spider design, making the spider black, and removing the belt. A successful suit design flatters the contours of the body but must read well as a unified design from a distance. The ideal design must also be heroic and aspirational. In this case, the design had to feel like an update to the Advanced Suit, not a completely different suit. It's always better to push the design too far rather than not go far enough.

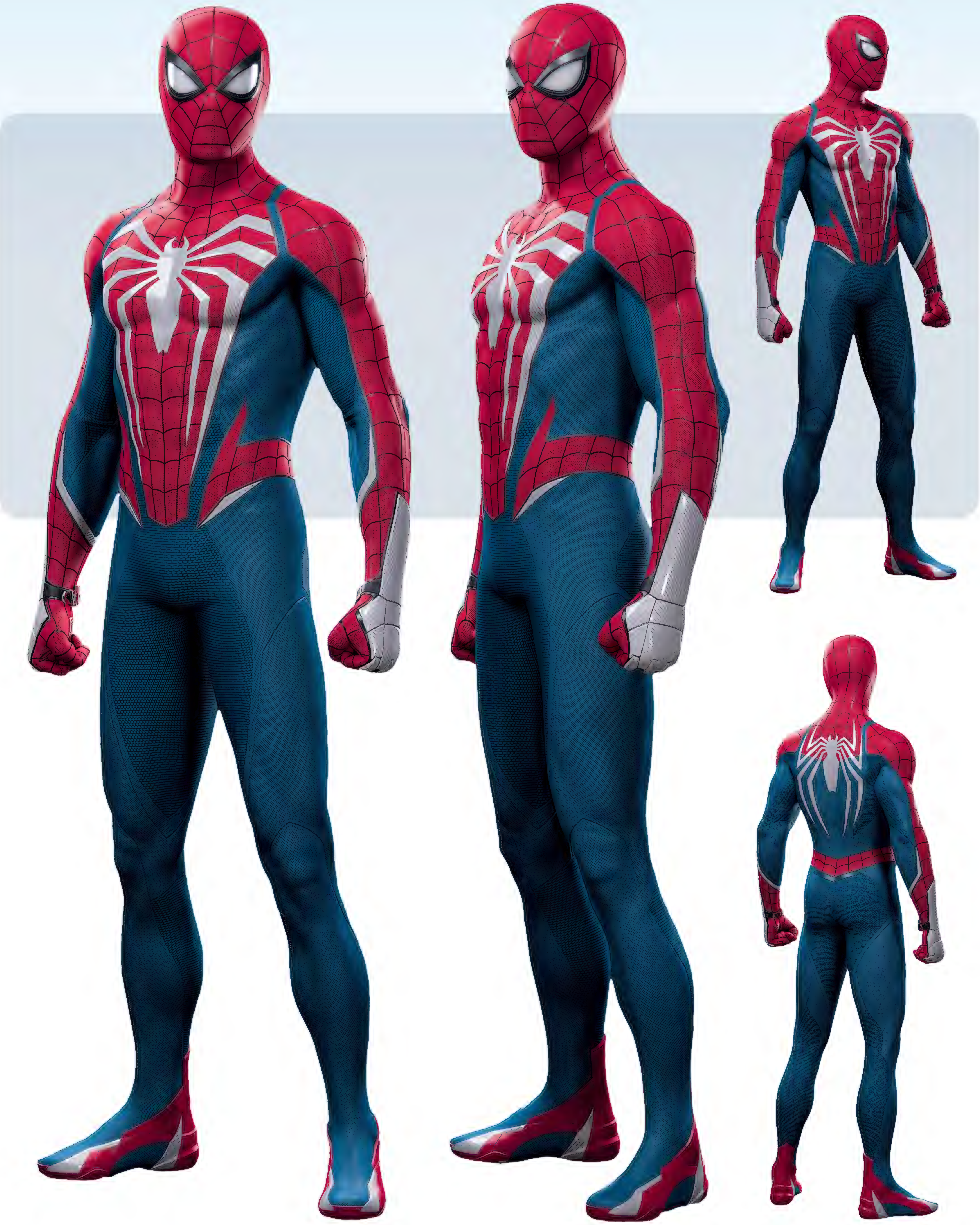




DESIGNING THE DETAILS

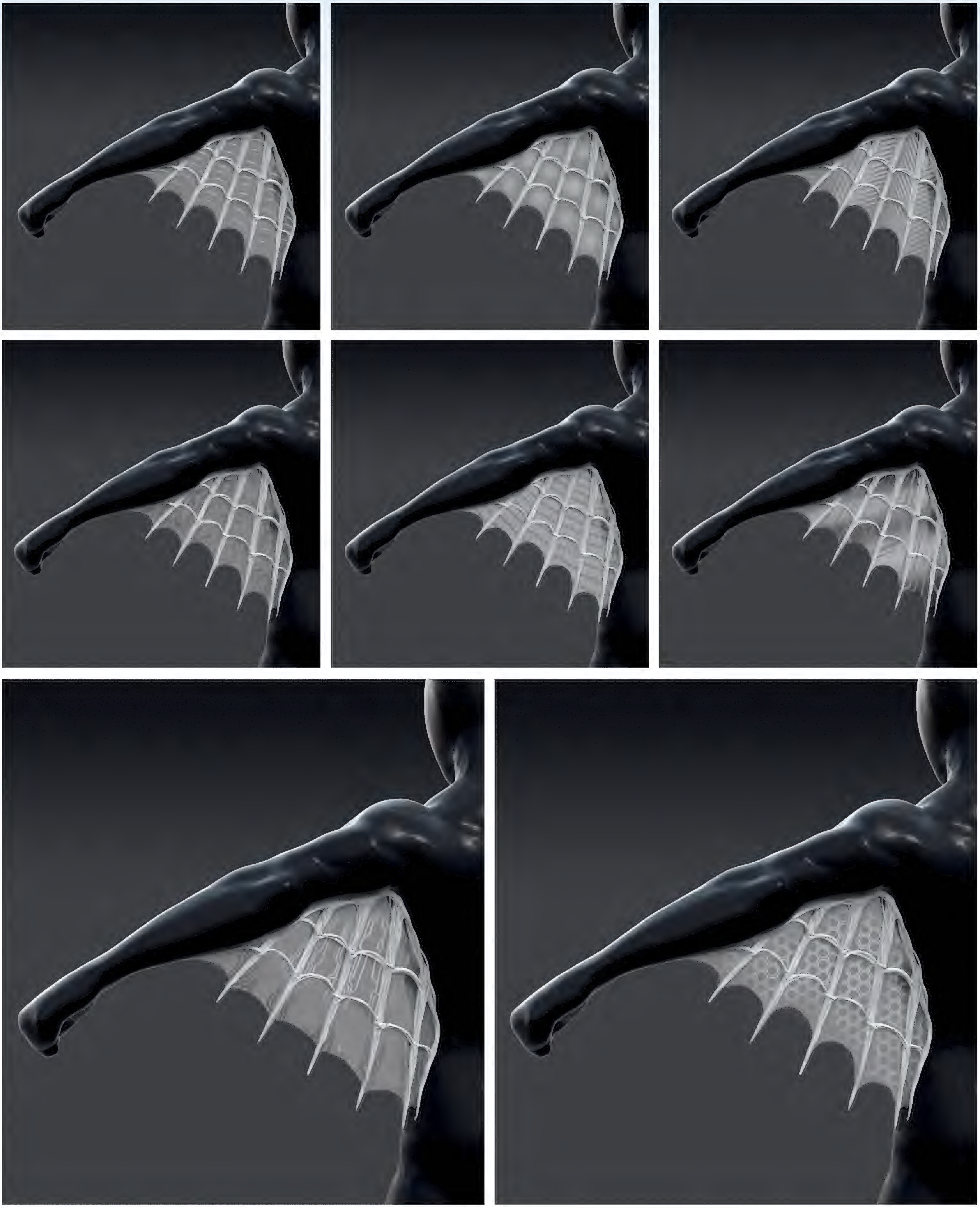
The top row shows some of the color experiments we did with the suit.

Can you spot the differences between these back sketches on the bottom two rows? They are all slightly different. Everything from the belt to the spider placement to the panel lines must flow into each other to create one sleek whole. There are countless ways to solve the problem, but there are always one or two designs that will immediately stand above the rest.



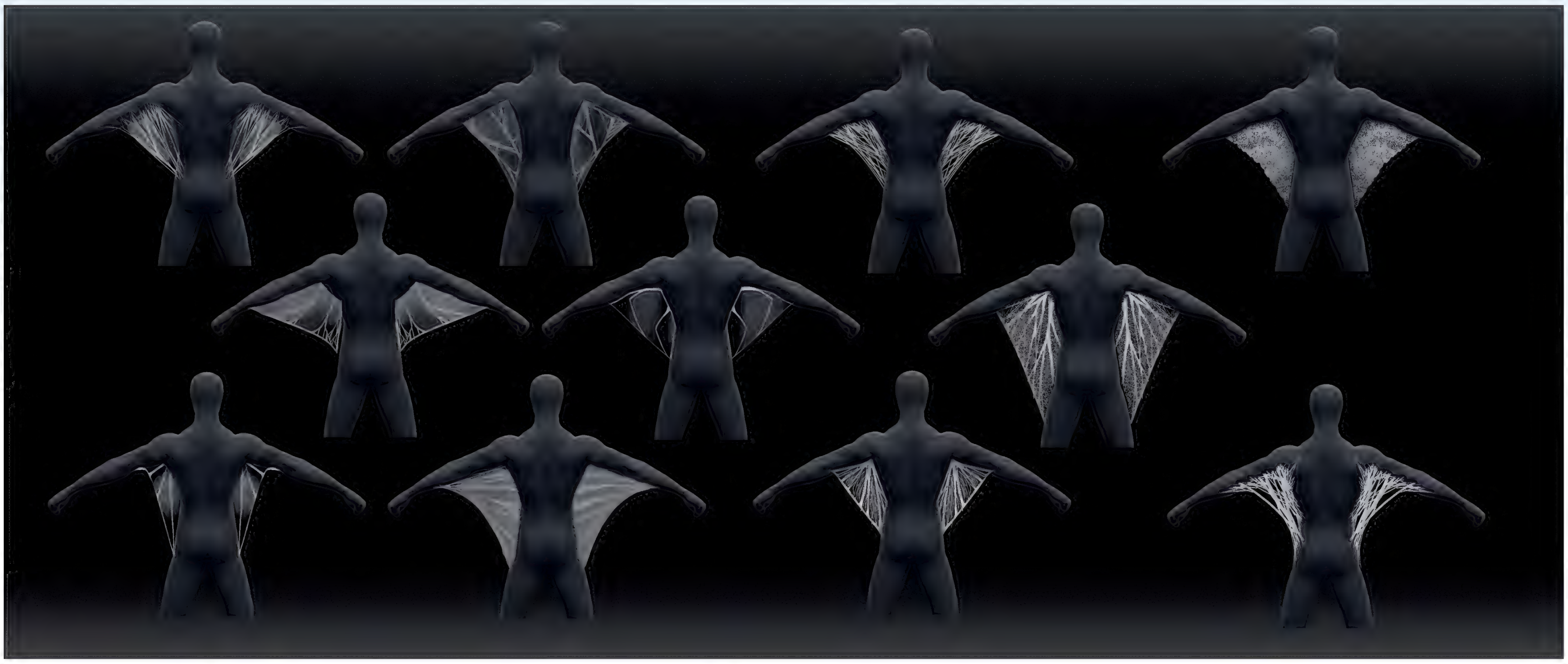
THE FINAL SUIT

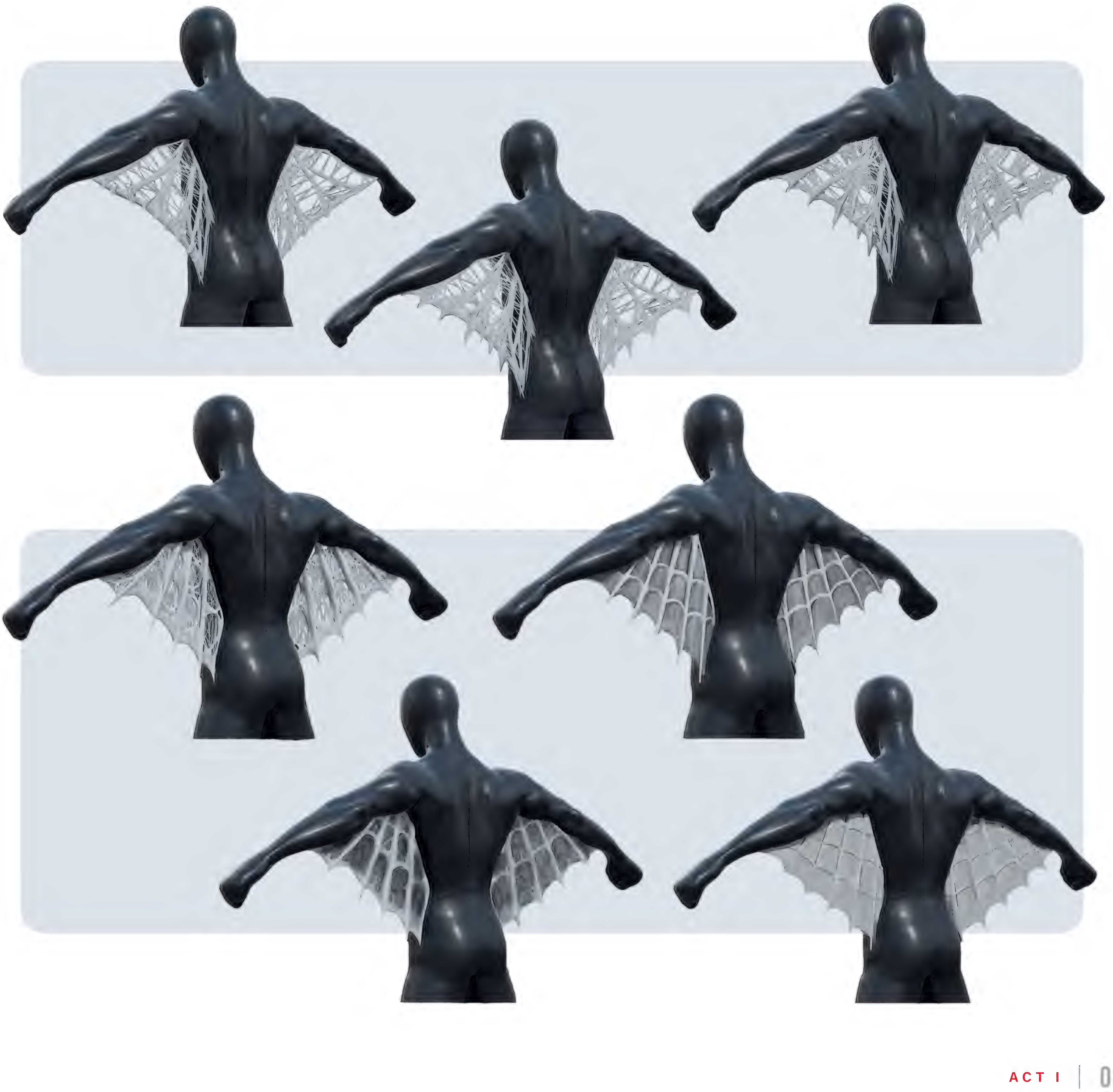
This is a render of the character model. The suit designs really come alive when our character modelers work on them. The models may look deceptively simple but all of that fine detail is hand sculpted and takes weeks to complete. We put a lot of attention into the suit materials to make sure there is variation in thickness and shine. The varied materials add a lot of depth in different lighting scenarios and in detail shots.

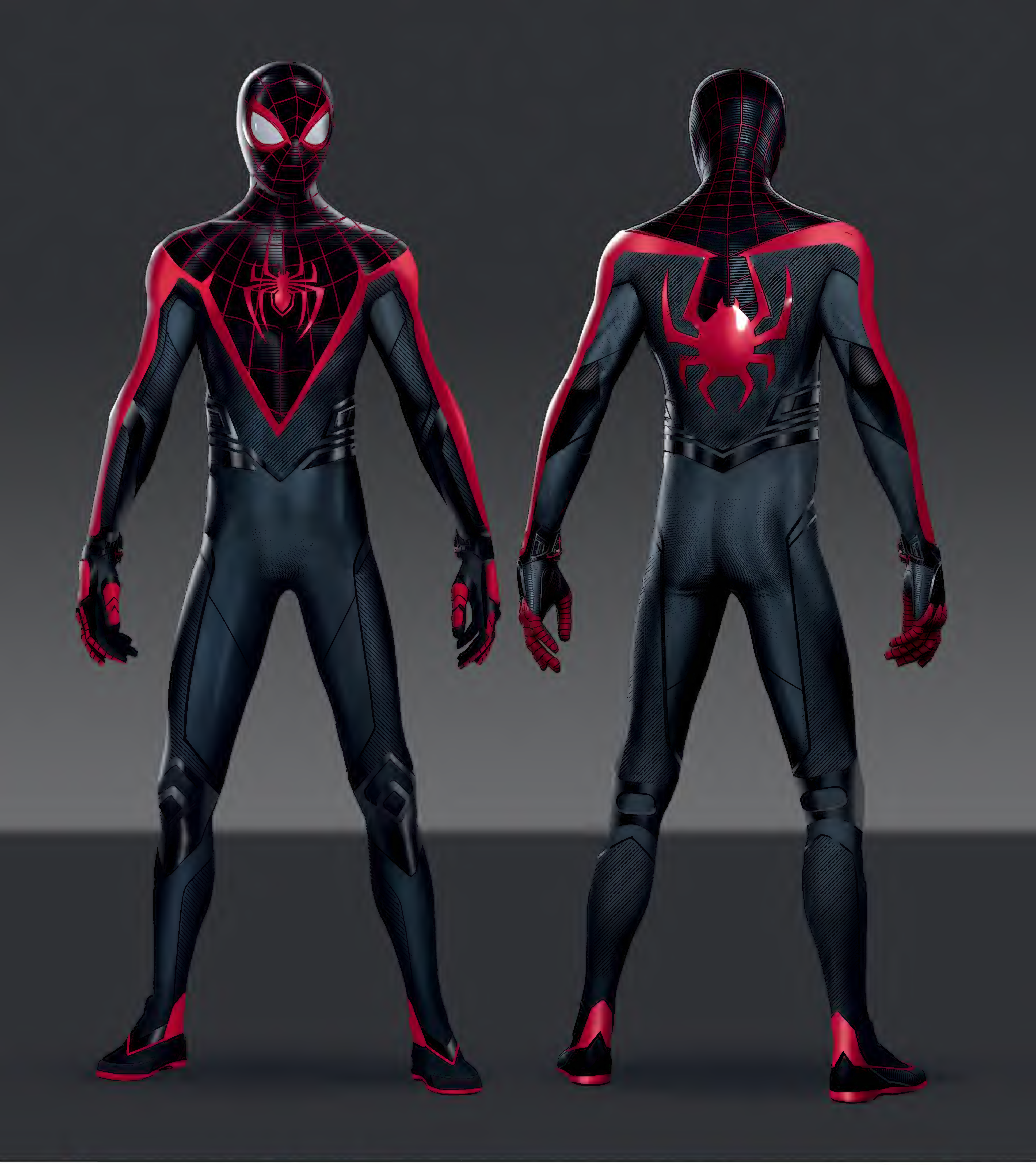


PETER'S WEB WINGS

We experimented with different types of Web Wings. The initial designs played with length, width, shape, and overall size. We discovered that the simple Web Wing line drawings from the comics didn't translate well as they often looked thin and weak in 3D. The Web Wings are mostly seen from an in-game camera and the thin wings would not show up very well from a distance. We chose some designs to move forward with but made the wings much thicker so they appeared sturdier and would show up clearly in the game. Even though we had to thicken the struts for practical reasons, we kept the organic feeling by making sure they looked like they were made of hardened webs.

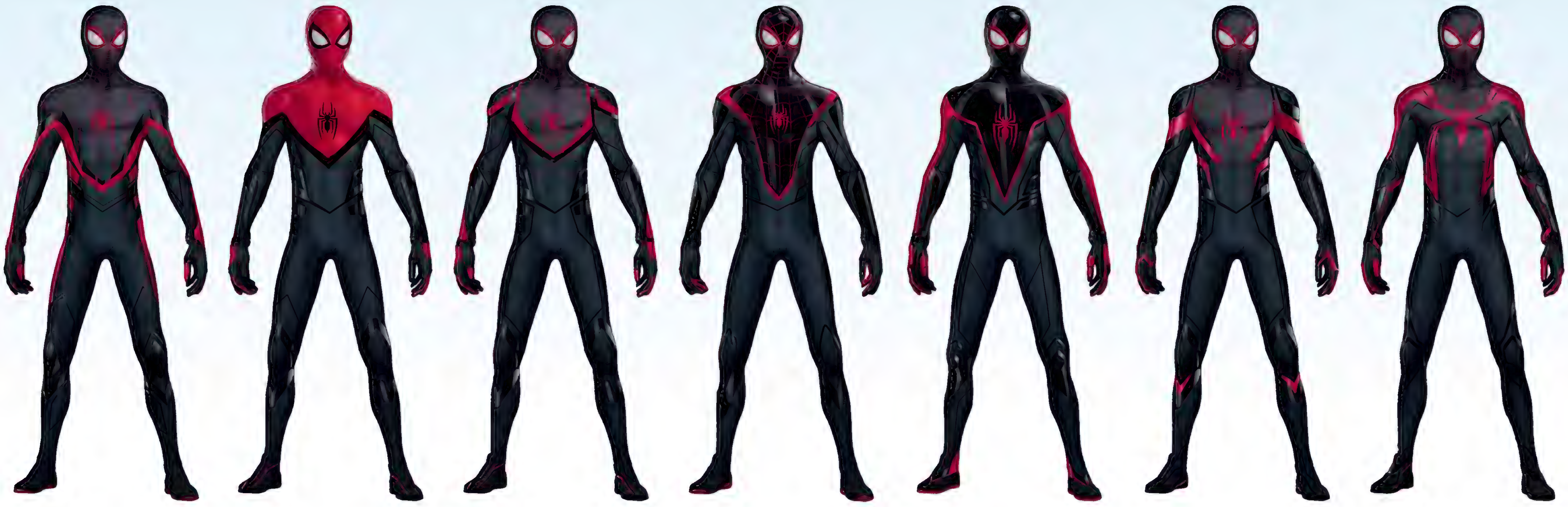


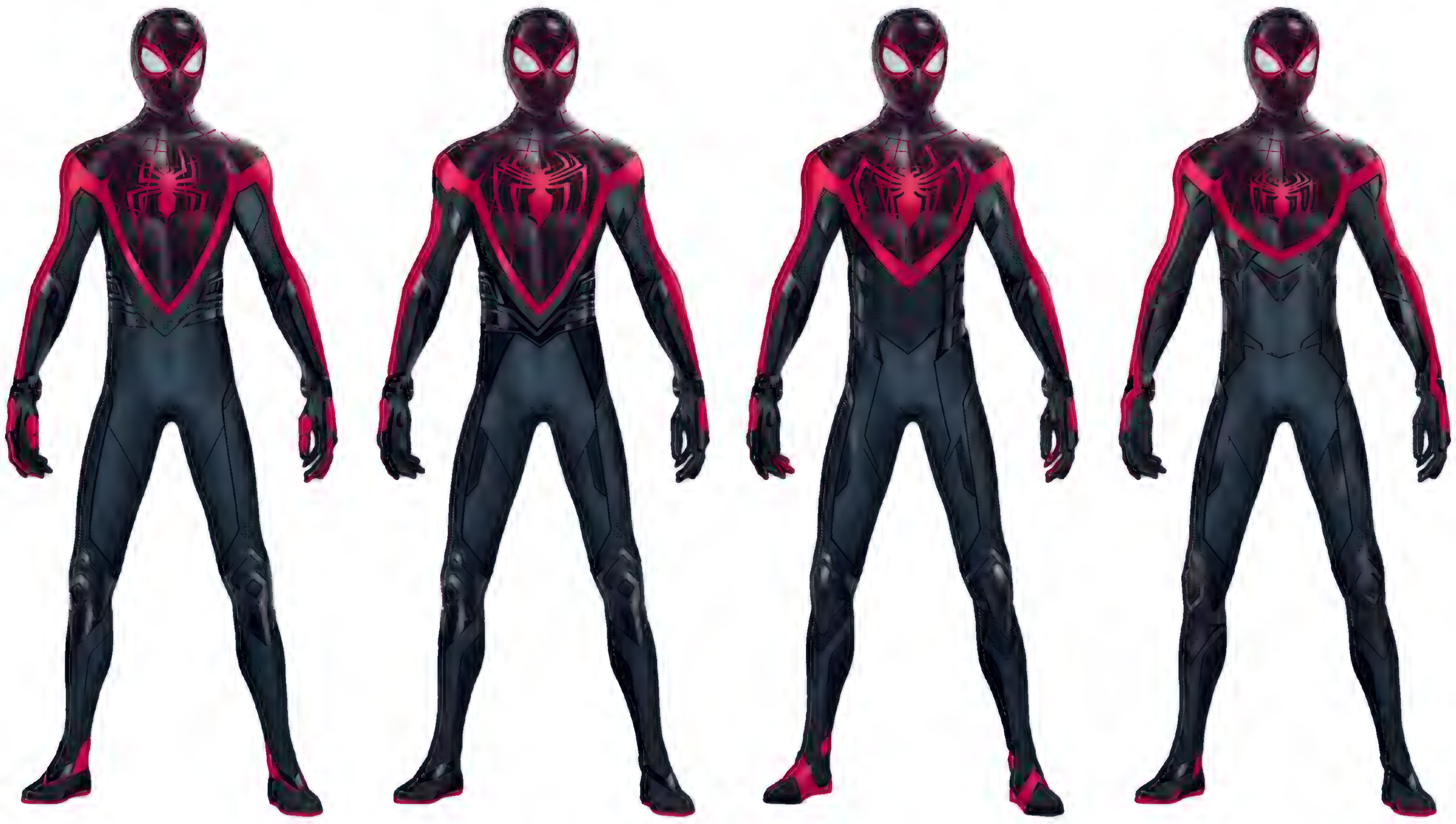




SPIDER-MAN (MILES)

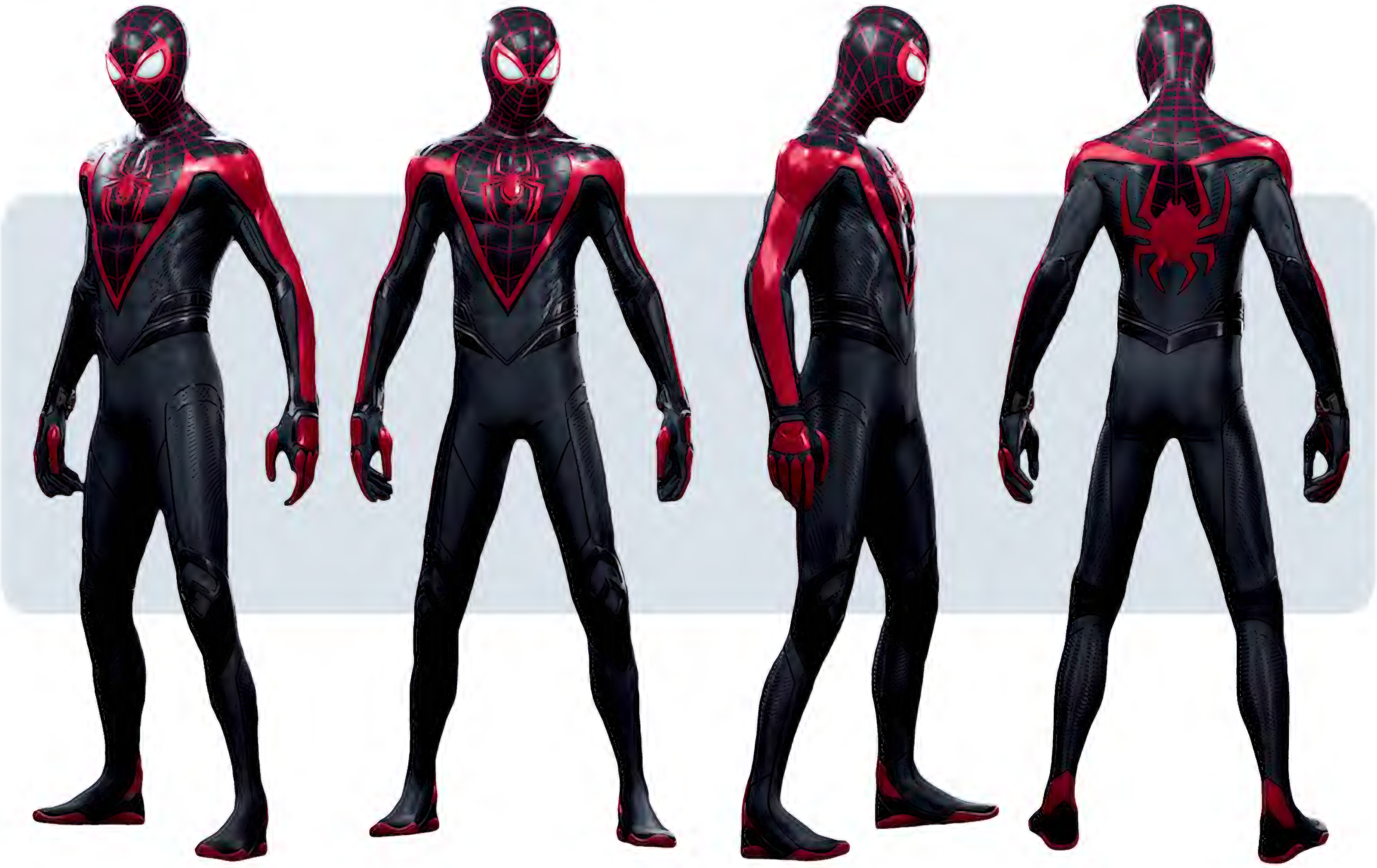
It's easy to forget that Miles Morales's Spider-Man suit didn't appear till *Marvel's Spider-Man: Miles Morales*. His suit in that game was bold with oversized details. His suit in *Marvel's Spider-Man 2* is sleeker and a bit more sophisticated to reflect his evolution as a Spider-Man. The reds are cooler and all of the graphic motifs—from the spiderwebs to the spider icon—are smaller and sit more elegantly on his chest and back. The red stripe details on his torso are narrower and have been extended down his arms. His look is finished off by the addition of a belt and red detailing on his shoes.

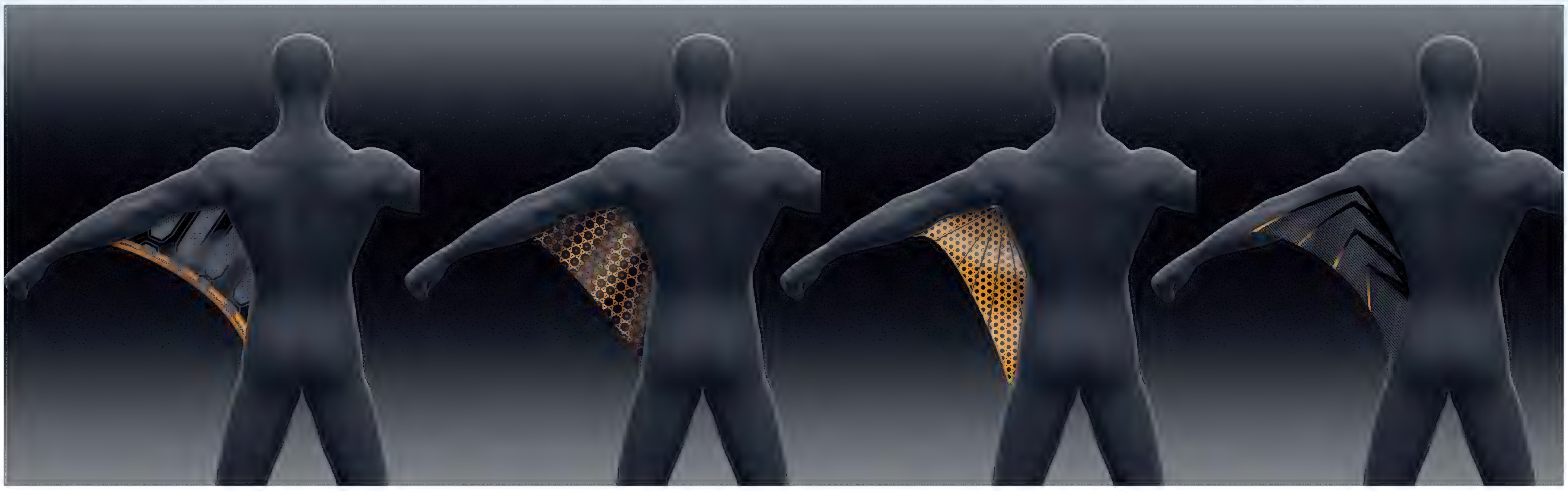


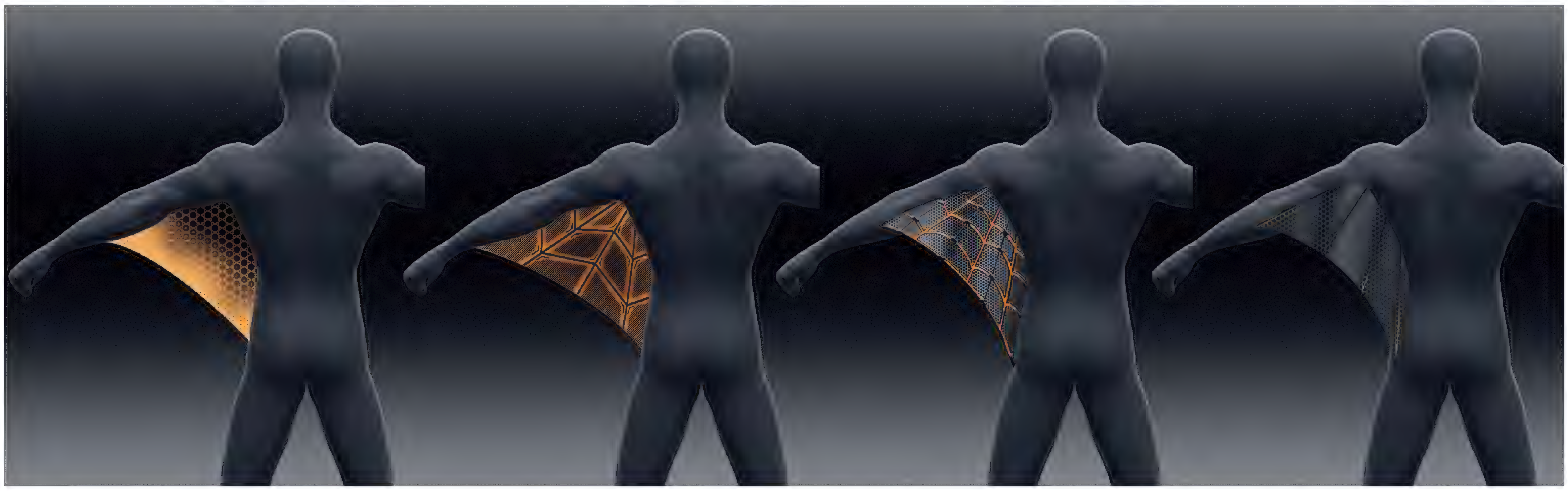


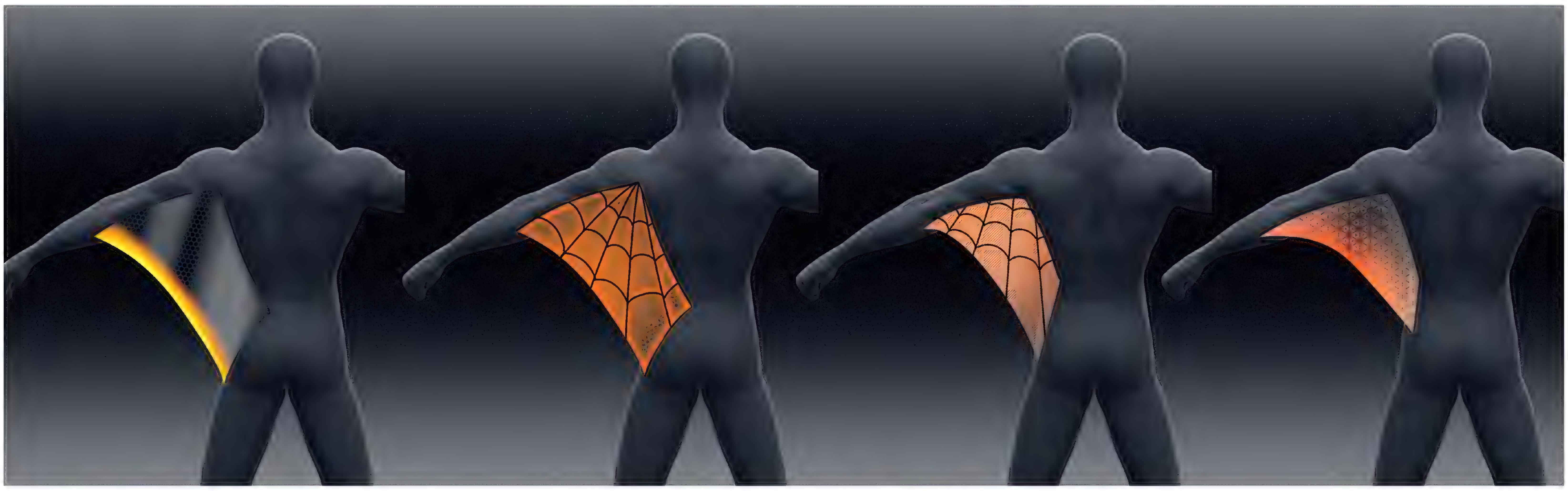
SUIT SKETCHES

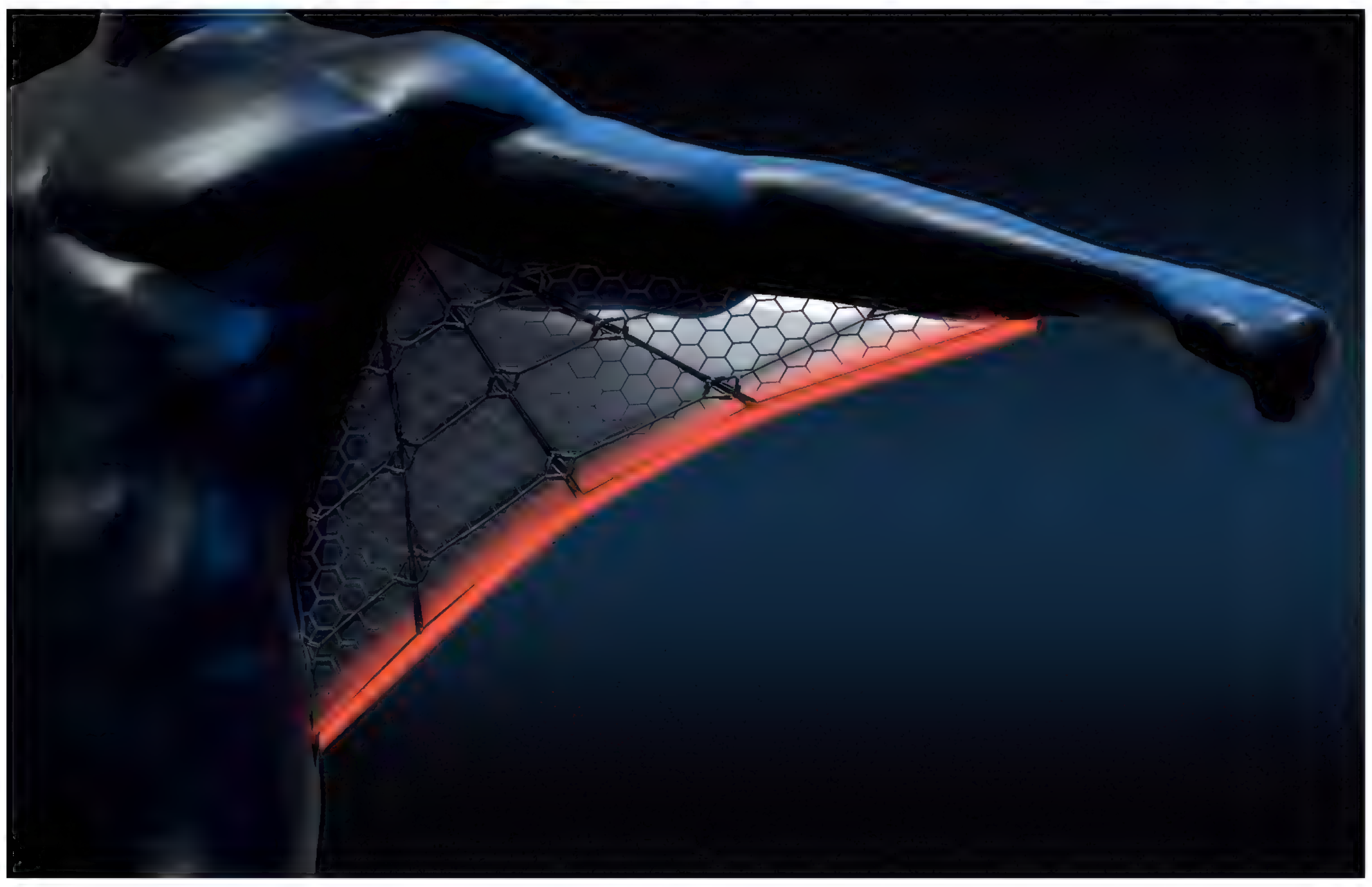
Detail proportion is important when designing something as seemingly simple as a Spider-Man suit. Small things, like moving the torso stripe up and down or scaling the spider larger and smaller, can change the whole design. If the spider is too large and the stripe is too low, the entire suit design can feel top heavy and make Miles's legs look short. If the stripe is too high, it can make Miles seem weaker, as the entire spider motif will feel small and inconsequential.

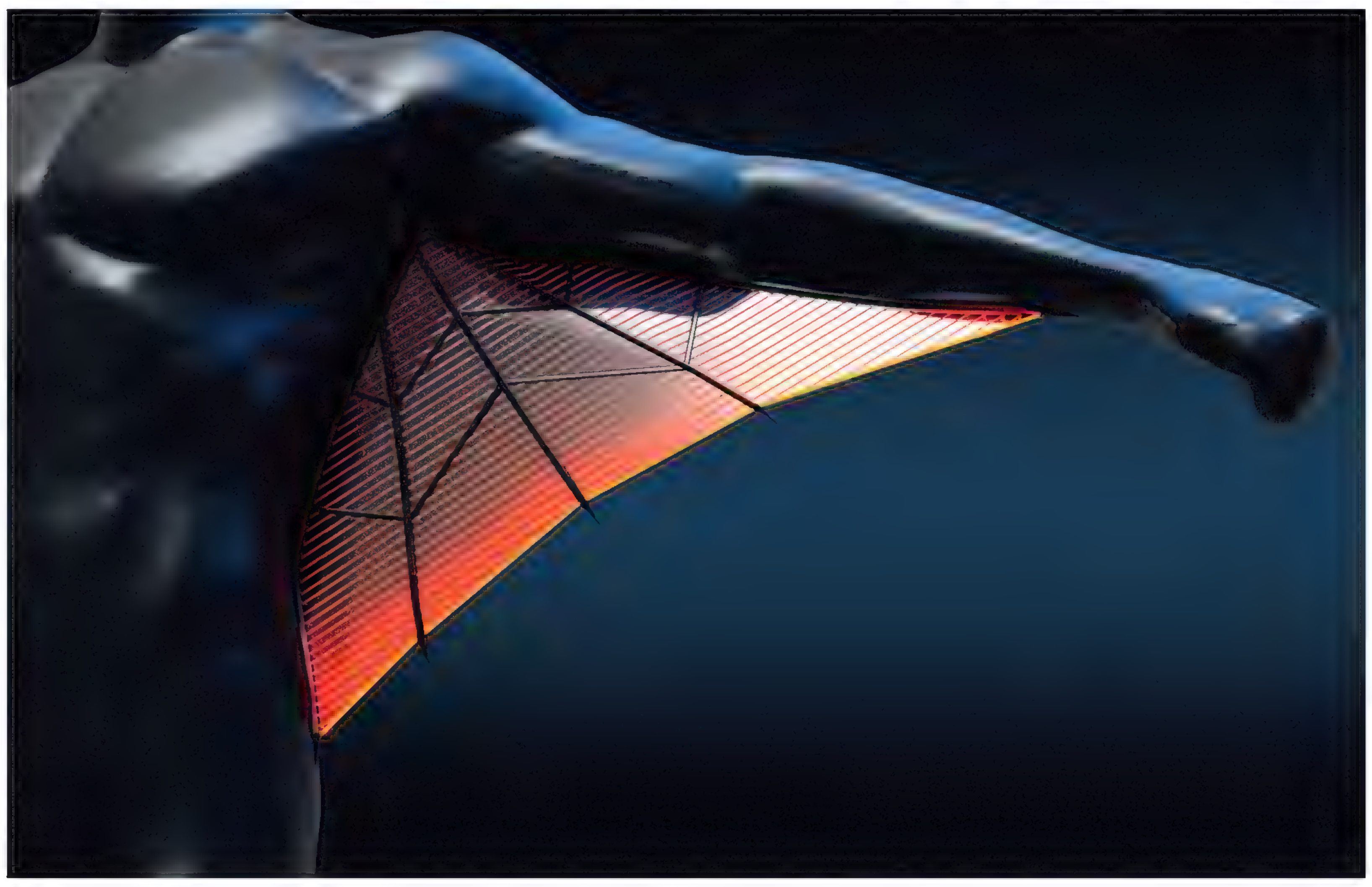






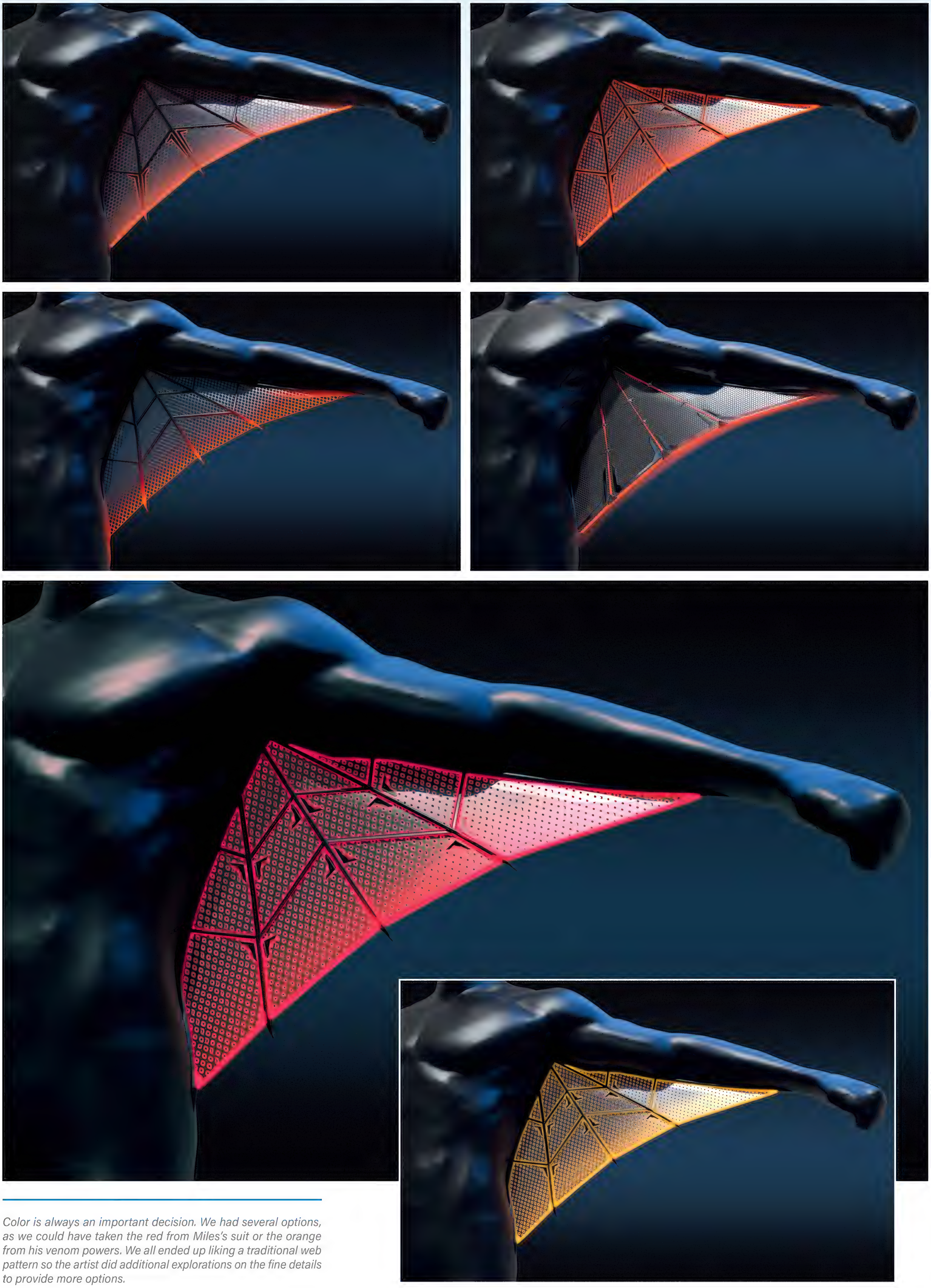




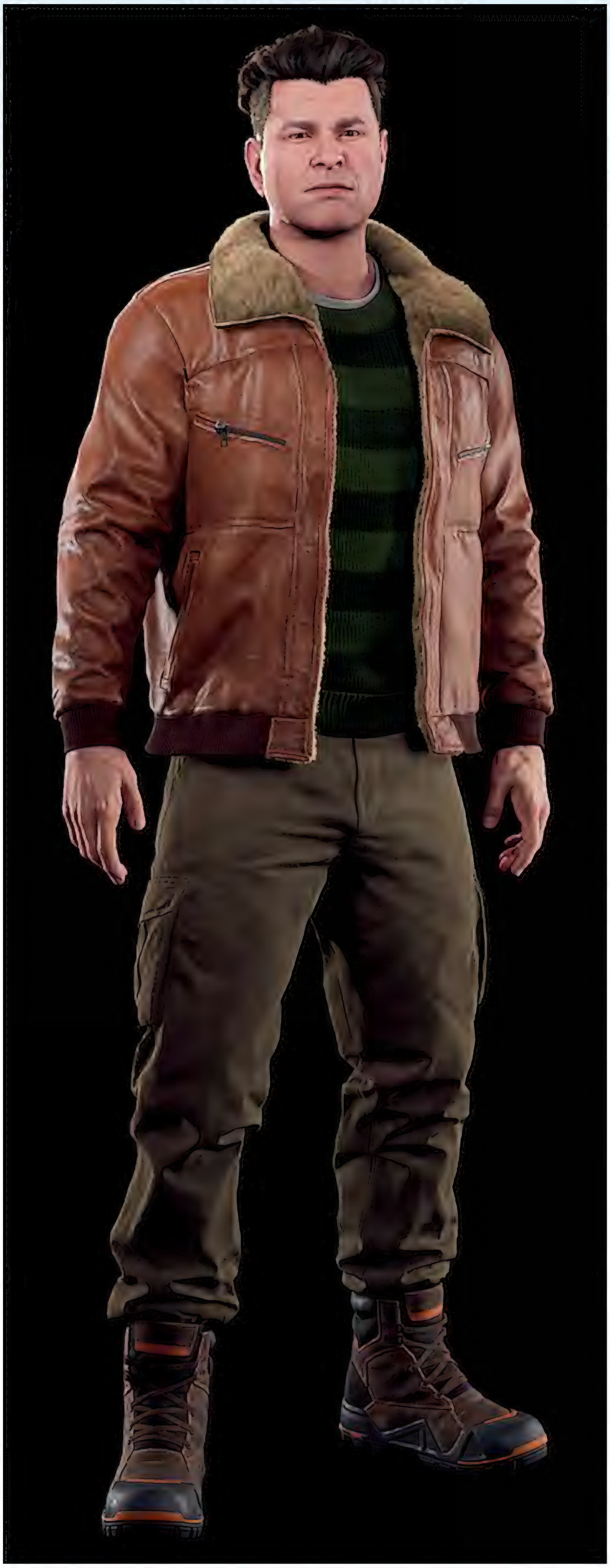


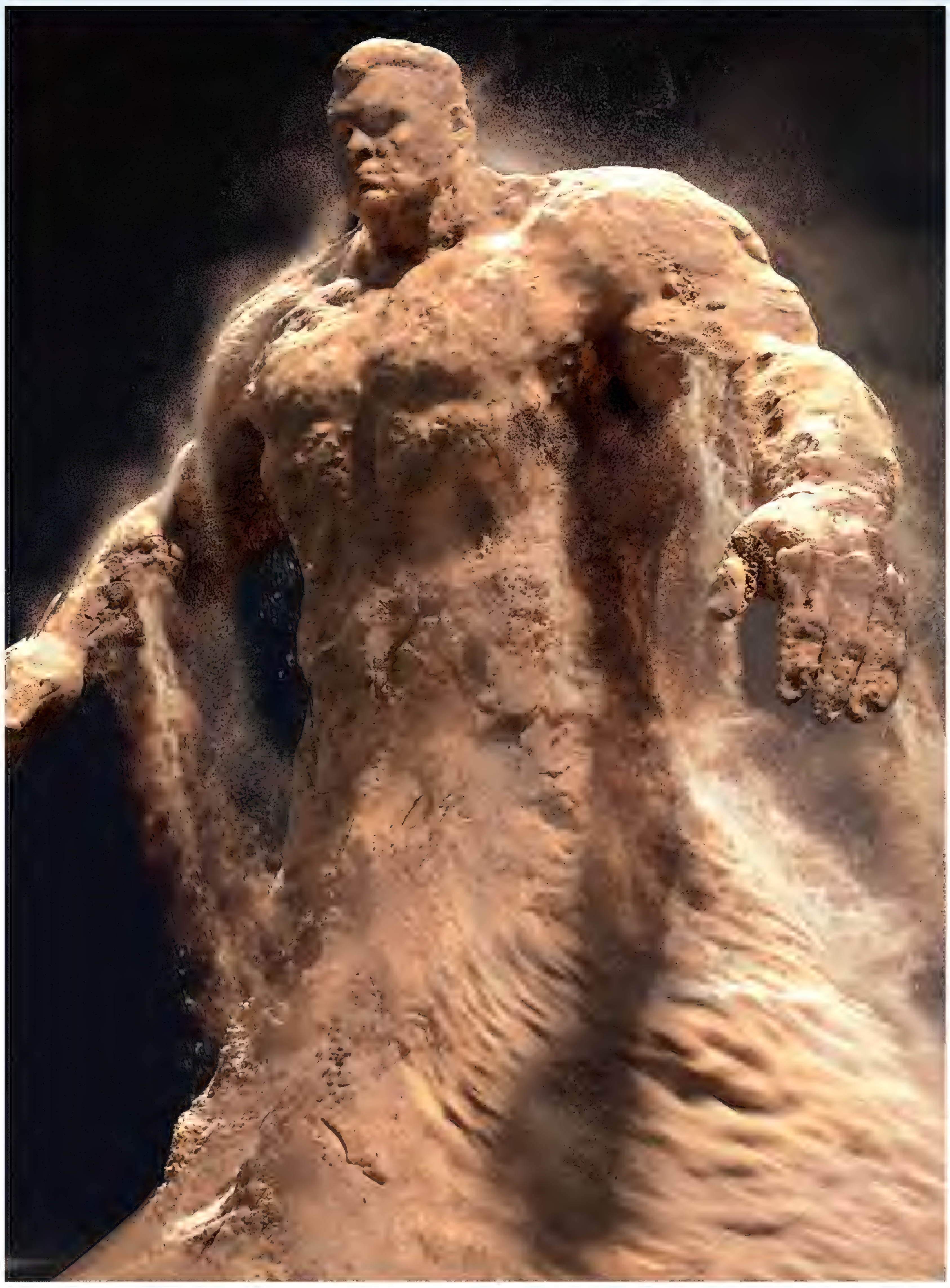
MILES'S WEB WINGS

In order to differentiate Miles's Web Wings from Peter's, we went with something a bit more tech based. They also add a nice color accent to the suit. We then explored different patterns and placement. The web position was largely determined by animation concerns, as we didn't want the Web Wings to interfere with existing animations.



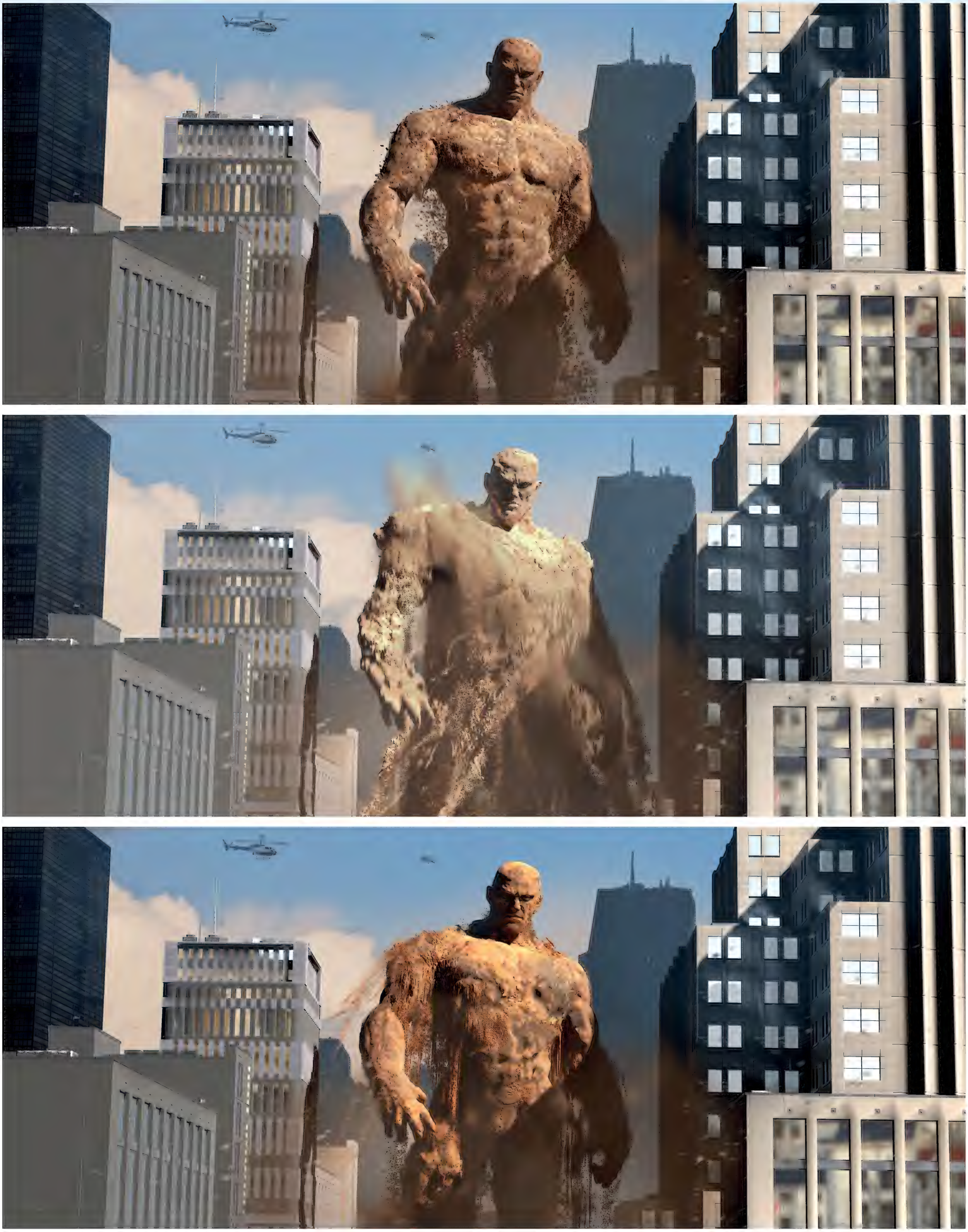
Color is always an important decision. We had several options, as we could have taken the red from Miles's suit or the orange from his venom powers. We all ended up liking a traditional web pattern so the artist did additional explorations on the fine details to provide more options.





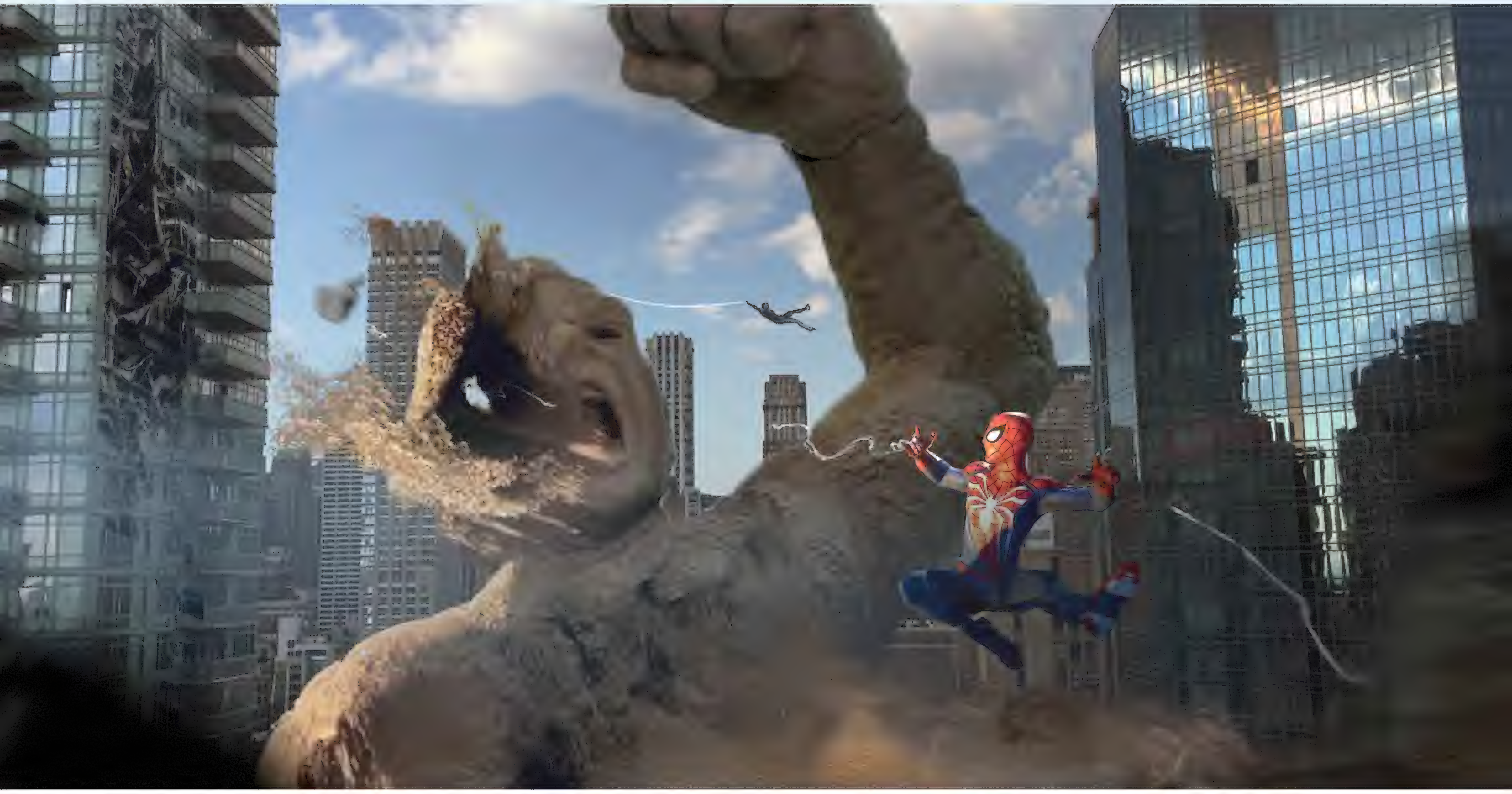
FLINT MARKO—SANDMAN

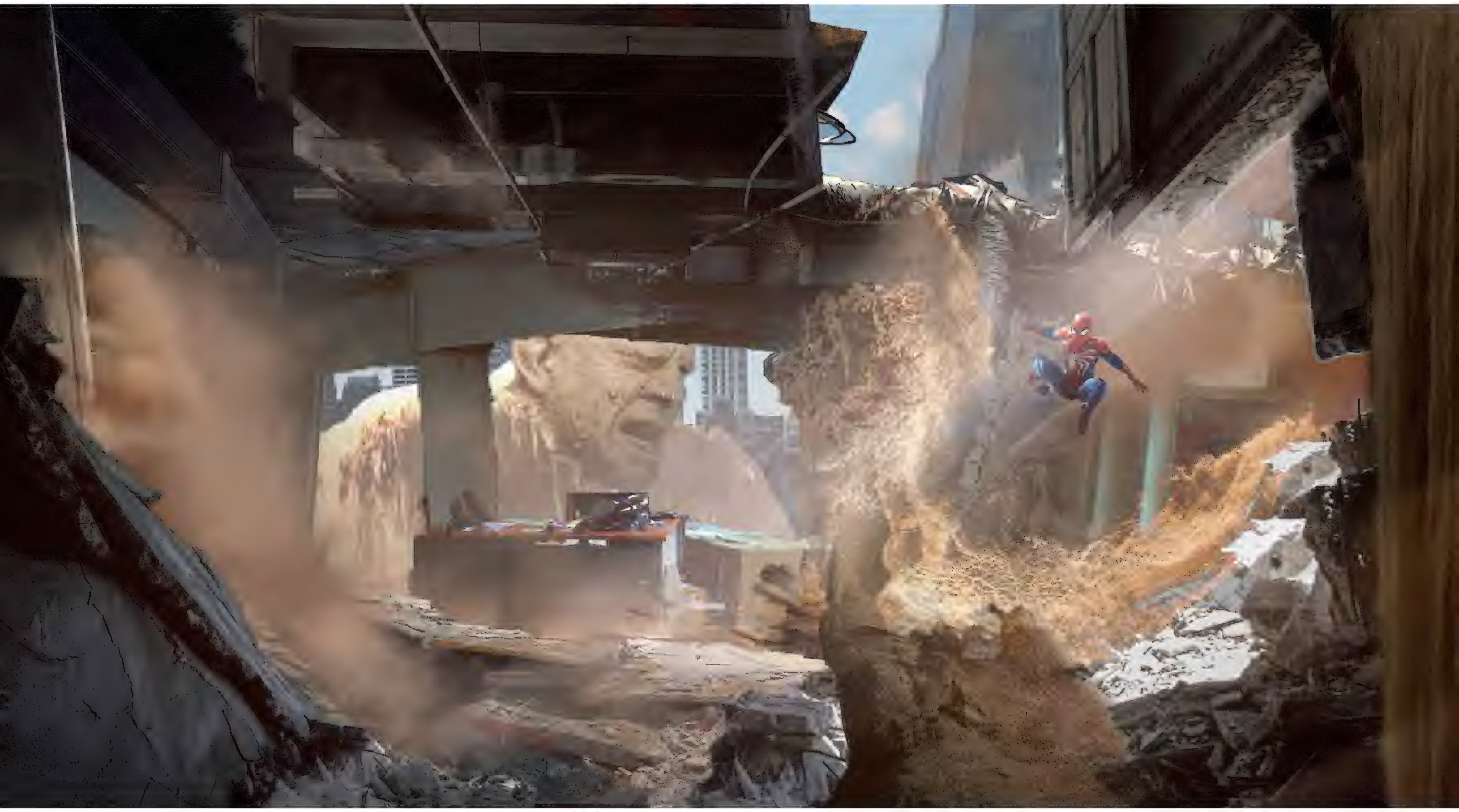
We had a couple of big questions for Sandman. While we knew we wanted him to look like Flint Marko, we also had to figure out what the sand would look like and whether he had legs or not. The leg question affected every team because we had to either create animations to allow him to walk around or figure out how he would move if we removed his legs. Would it be a big sand cloud? Would he float? We also had to weigh how long each solution would take to create and whether or not it was worth it for the result we would get.



DESIGNING SANDMAN

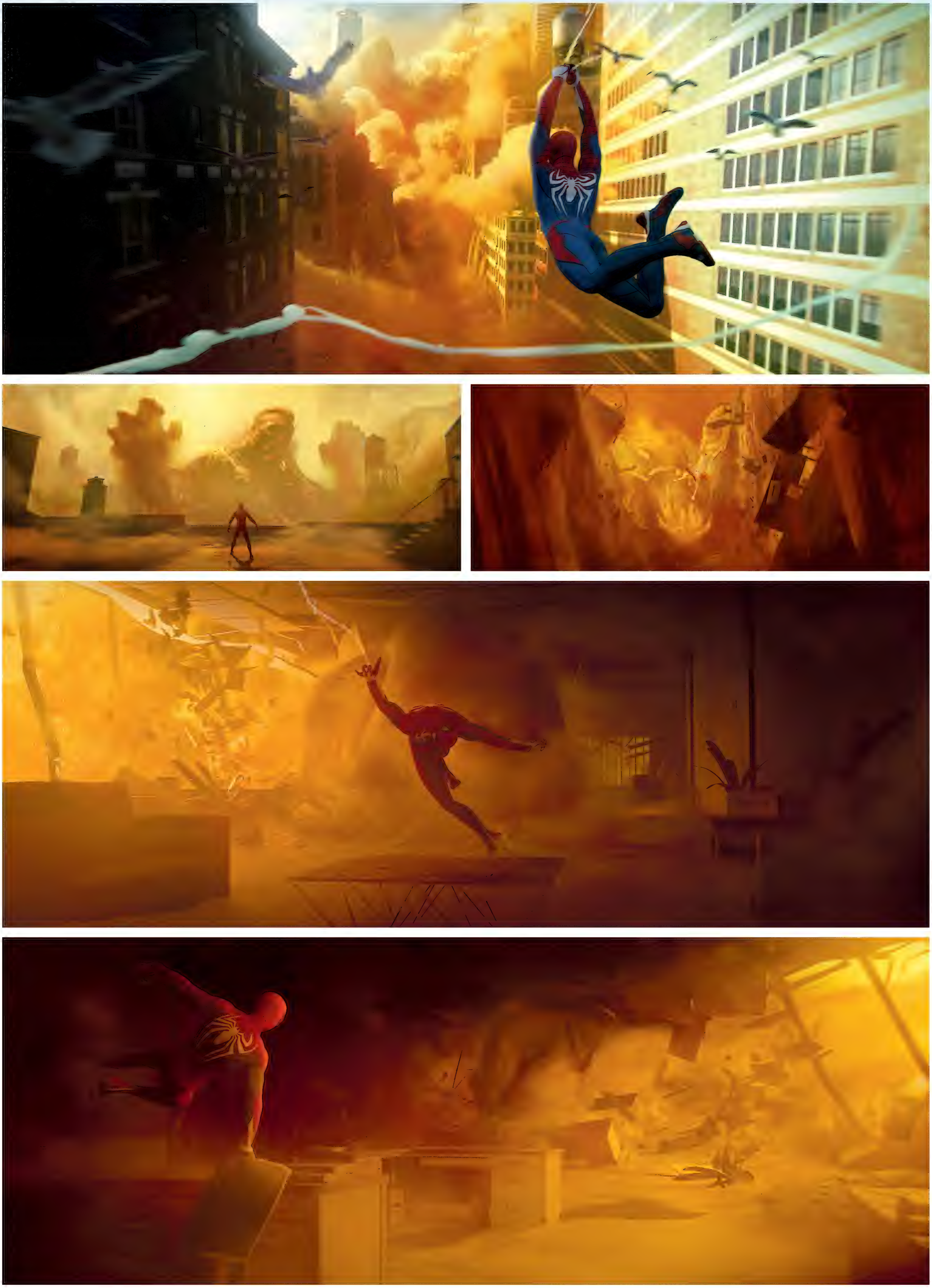
It may seem like a simple matter to just cover Sandman with beach sand and move on, but since Sandman is as tall as a skyscraper and can easily fill the entire screen during gameplay, we discovered that staring at a wall of sand for so long can get really boring. We explored other solutions, like incorporating sandstone or rocks. The advantage of using materials that have more form to them is that we could add more detail to Sandman.

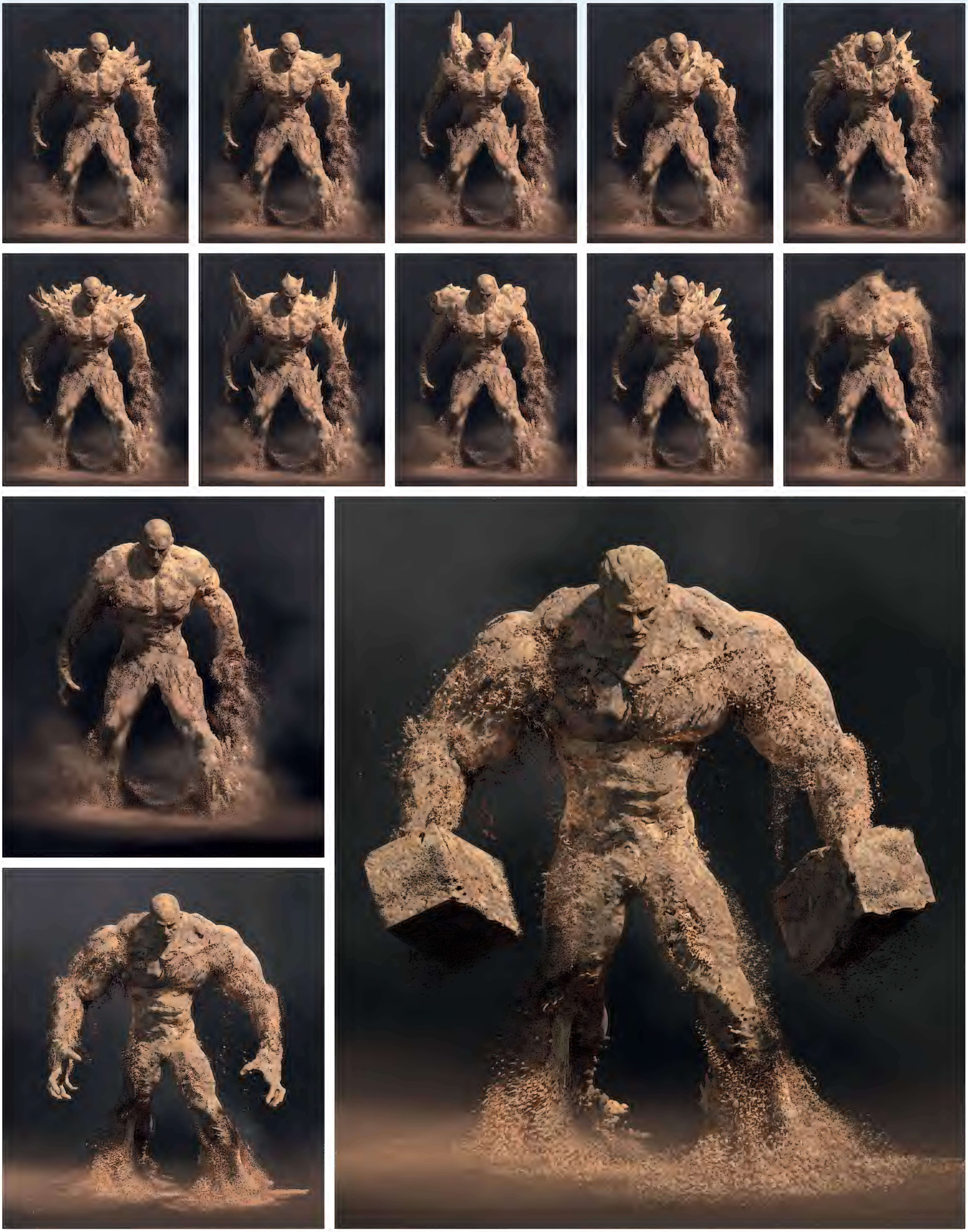




THE SANDMAN FIGHT

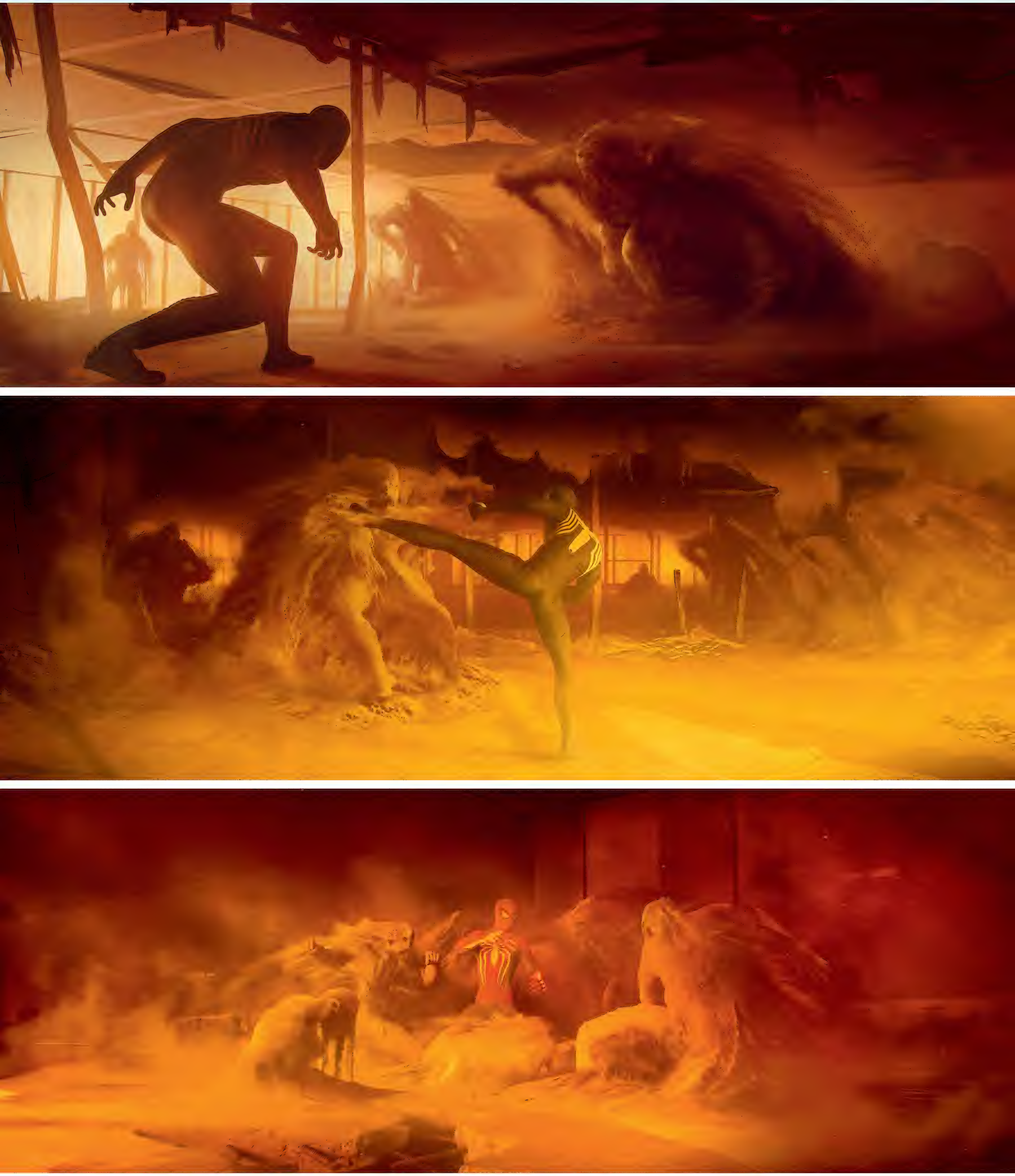
Concept art played a critical role with Sandman as we explored what he would look like when the Spider-Men fought him and what scenarios they would find themselves in. We found opportunities to have them confront Sandman directly and also to frame parts of him in interesting ways—like with crumbling buildings. The sandy atmosphere also gets increasingly more saturated and denser as the mission progresses. This helps the player remain engaged in the environment.





SAND MINIONS

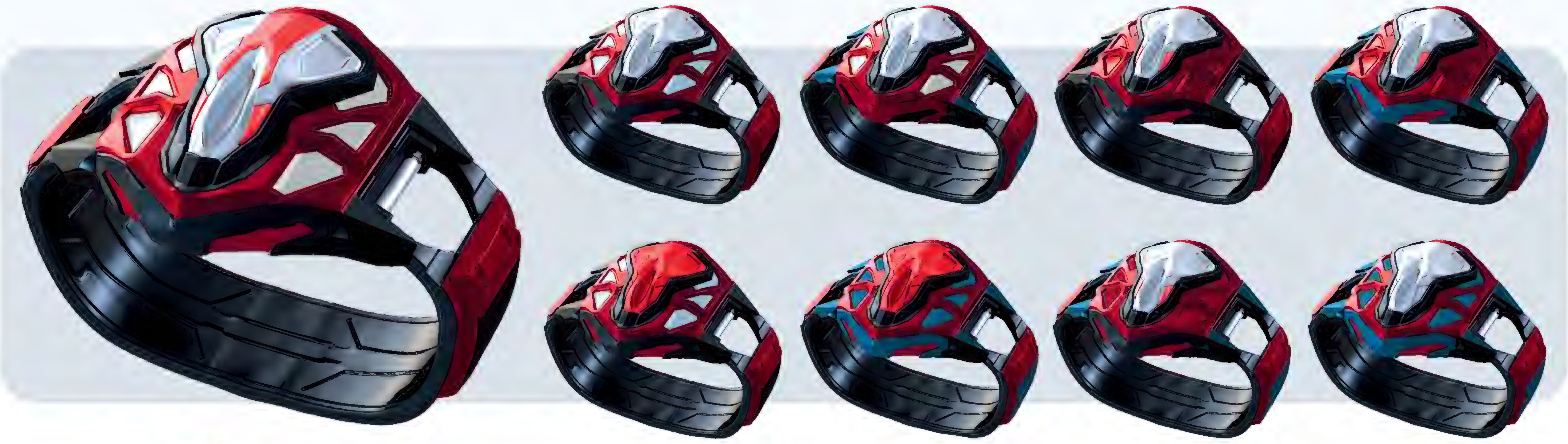
Although the sand minions are made of sand, it was important to differentiate them from each other and from Sandman. We explored different silhouettes for the sand minions and tried introducing some rocky details to add interest to their surfaces. We also wanted to look at how their sandy nature could be used in introductions and defeat. Do they form from the sand on the ground? Do they disintegrate into sand when beaten?

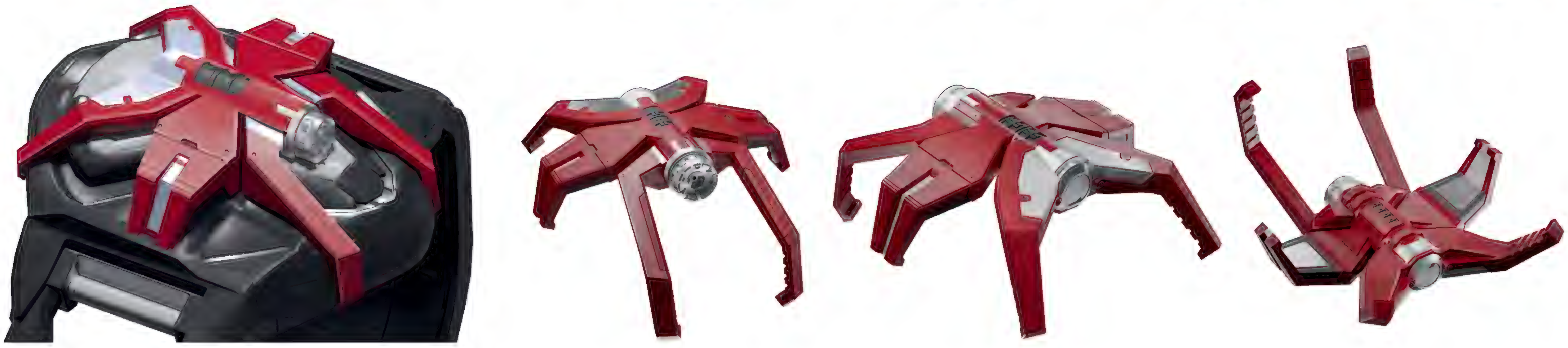


Since we couldn't find any reference for "buildings destroyed by sand monsters," we had to look at ruined buildings and imagine how they might have been destroyed and where sand might collect in each space. If you have been kind enough to buy this art book and read the captions, here's an exclusive easter egg: the office Spider-Man runs through is modeled after the Insomniac Games office.

SPIDER-GADGETS

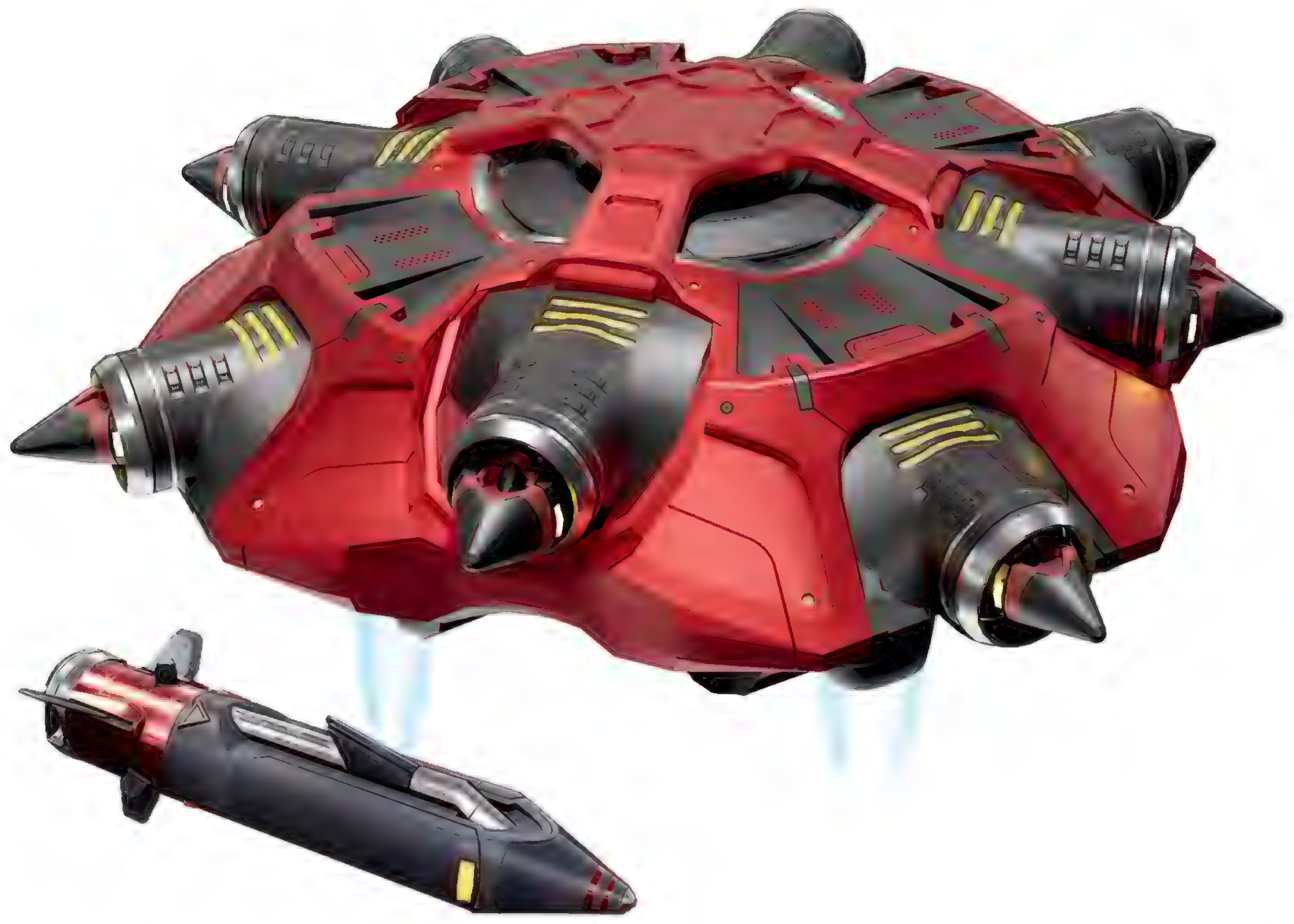
The Spider-Gadgets needed to show the growth of Peter and Miles as Spider-Men. They have better tools and weapons, but all are still made in Spider-Man's basement and not mass produced. We made sure each silhouette felt unique and different while keeping them in the same family through the use of elements like the textures and materials.





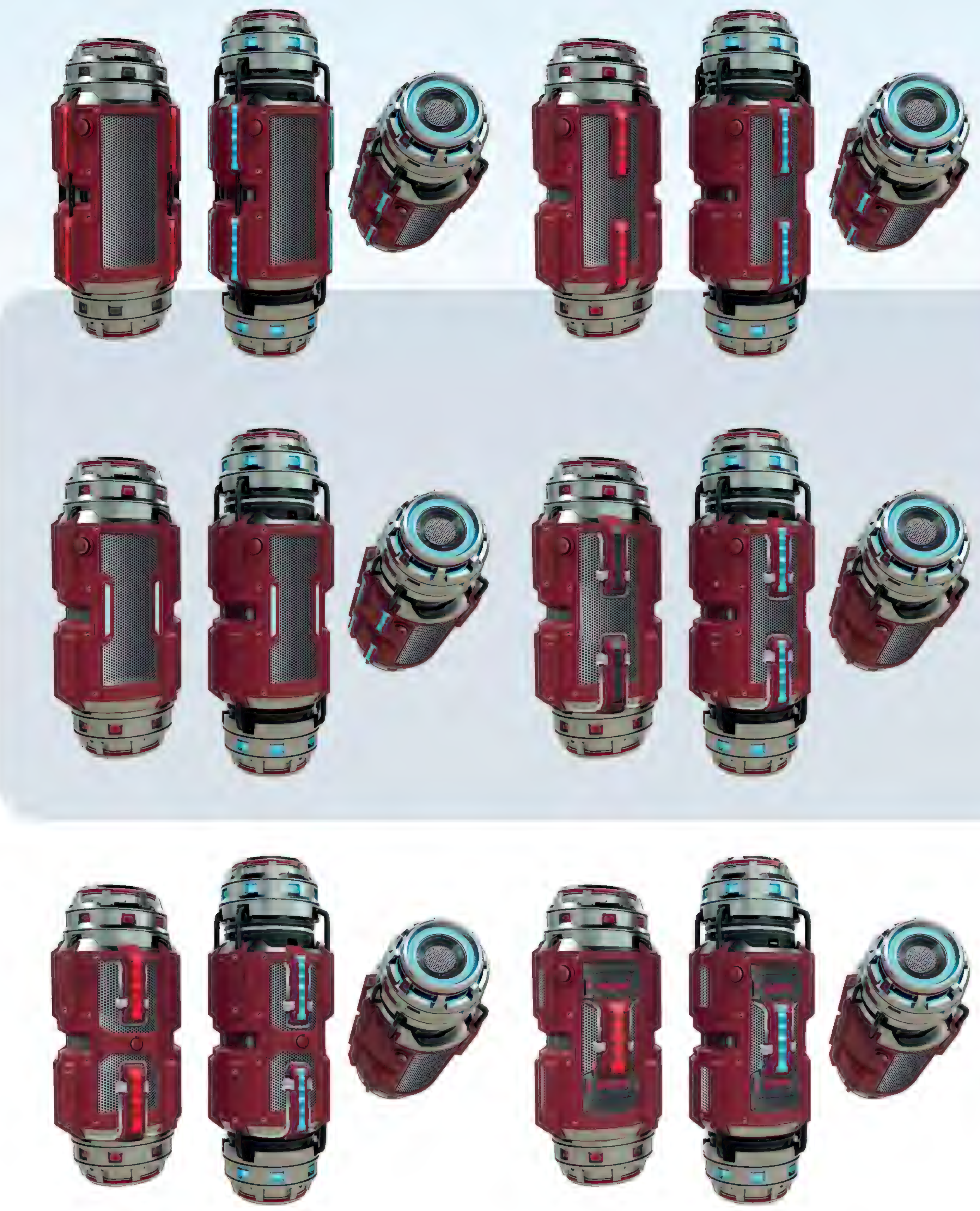
WEB-SHOOTERS

For the Web-Shooters, we wanted to play off familiar spider shapes by working parts like the legs or the torso into the design. We also played with the color palette to have those elements come through while respecting the palette that we had set up for Peter and his gadgets.



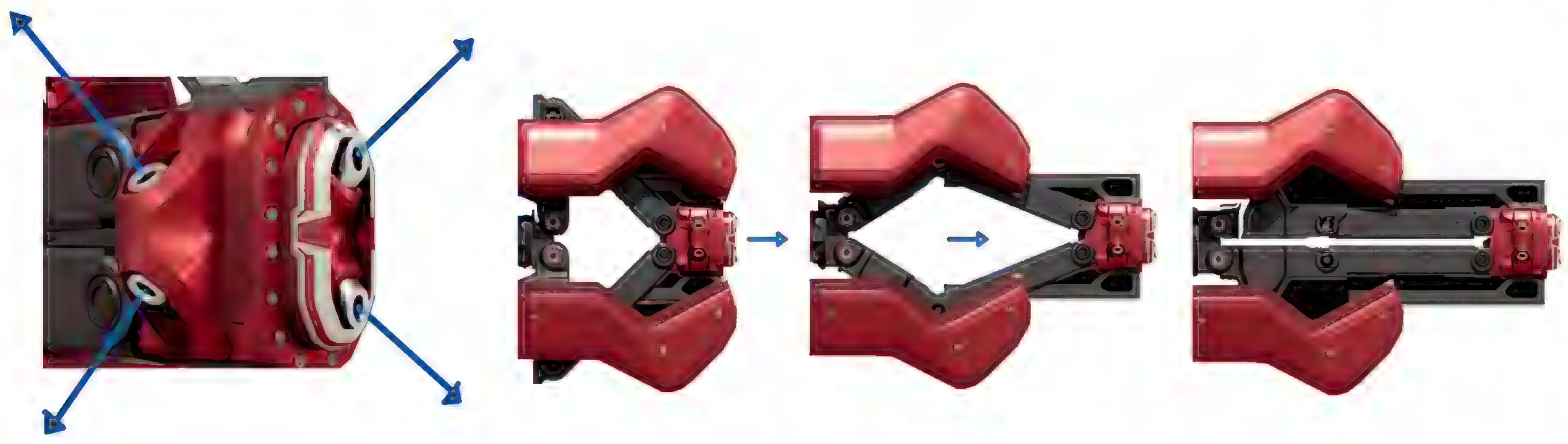
SPIDER-ROCKETS

The Spider-Rockets were an interesting new challenge. How do we show growth in Peter's gadgets and reveal that he has leveled them up a bit? At the same time, how do we make this item compact and functional? Those were the elements we considered when designing this gadget. We used Peter's familiar materials and shape language to tie it all together and make something new that also felt like it belonged in a lineup with all of his other gadgets.



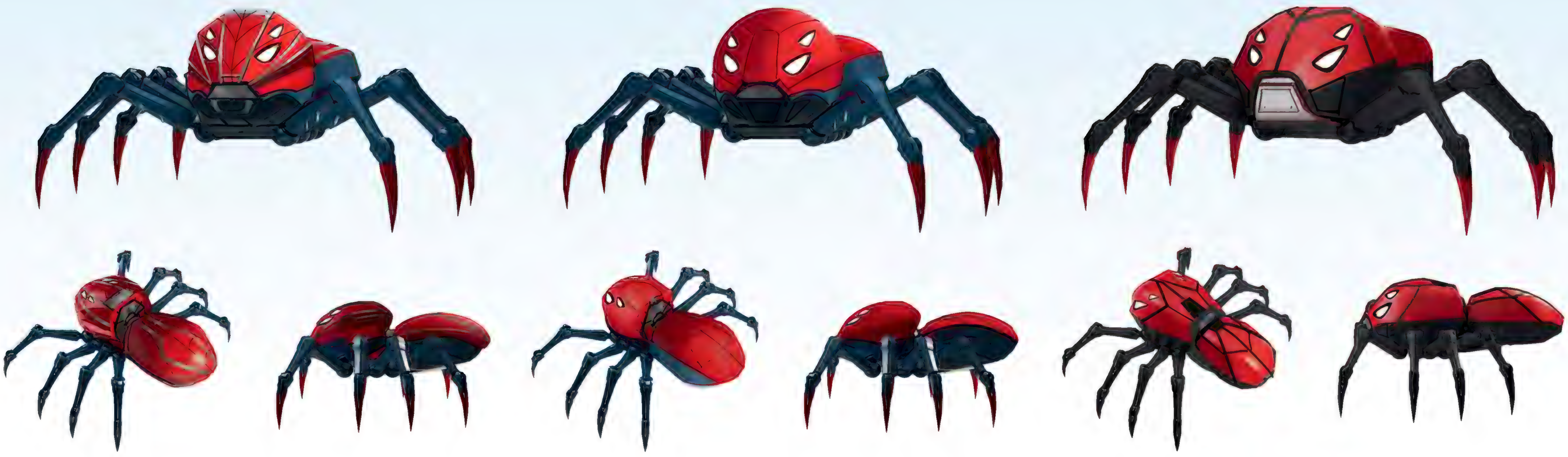
SPIDER-GRENADES

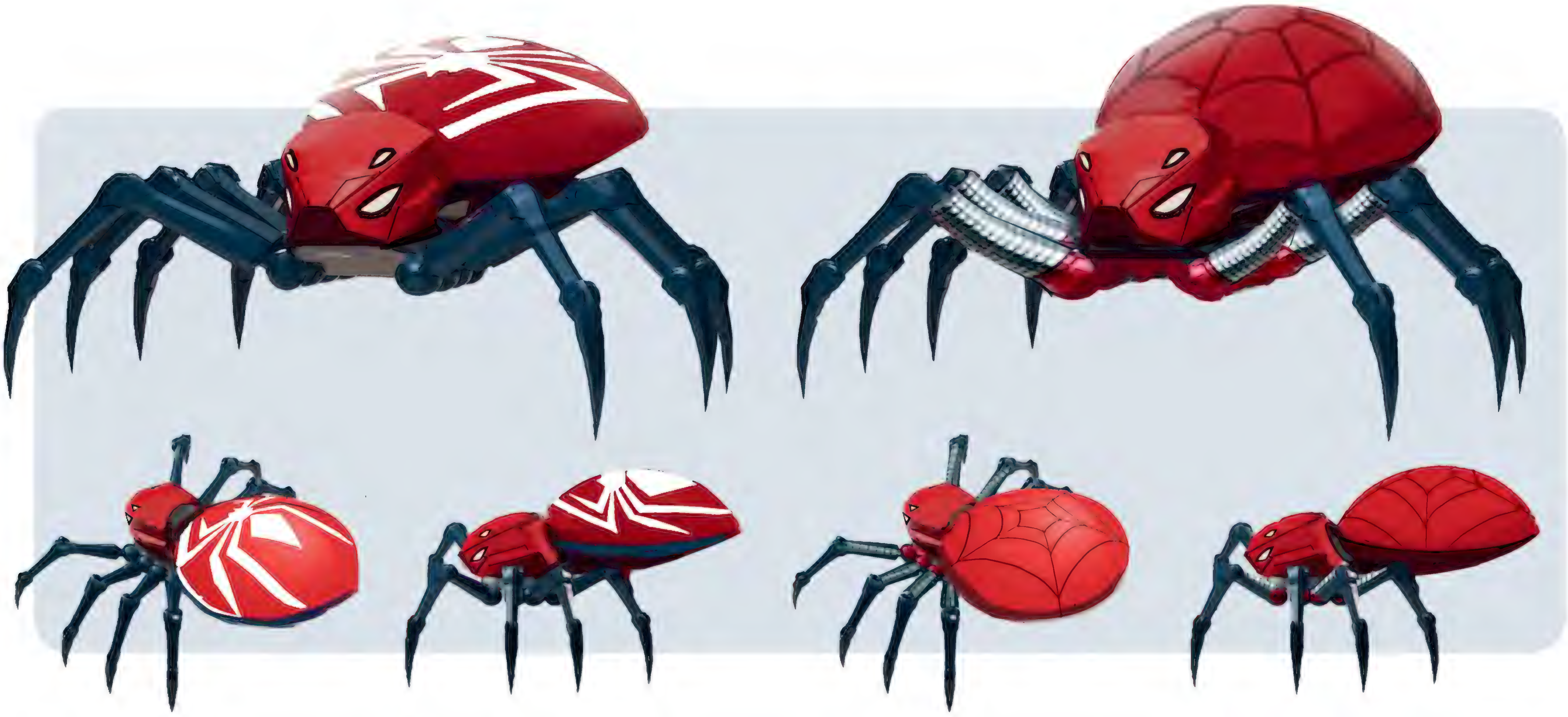
For the Spider-Grenades, we wanted to make sure the shape felt familiar in its purpose but also matched the shape language and materials used for Peter's gadgets. It needed to look like it would pack a punch and we wanted to make sure we had visual cues, like the lights or the expanding top and bottom, to give signs that it was about to go off, adding some purposeful functionality.

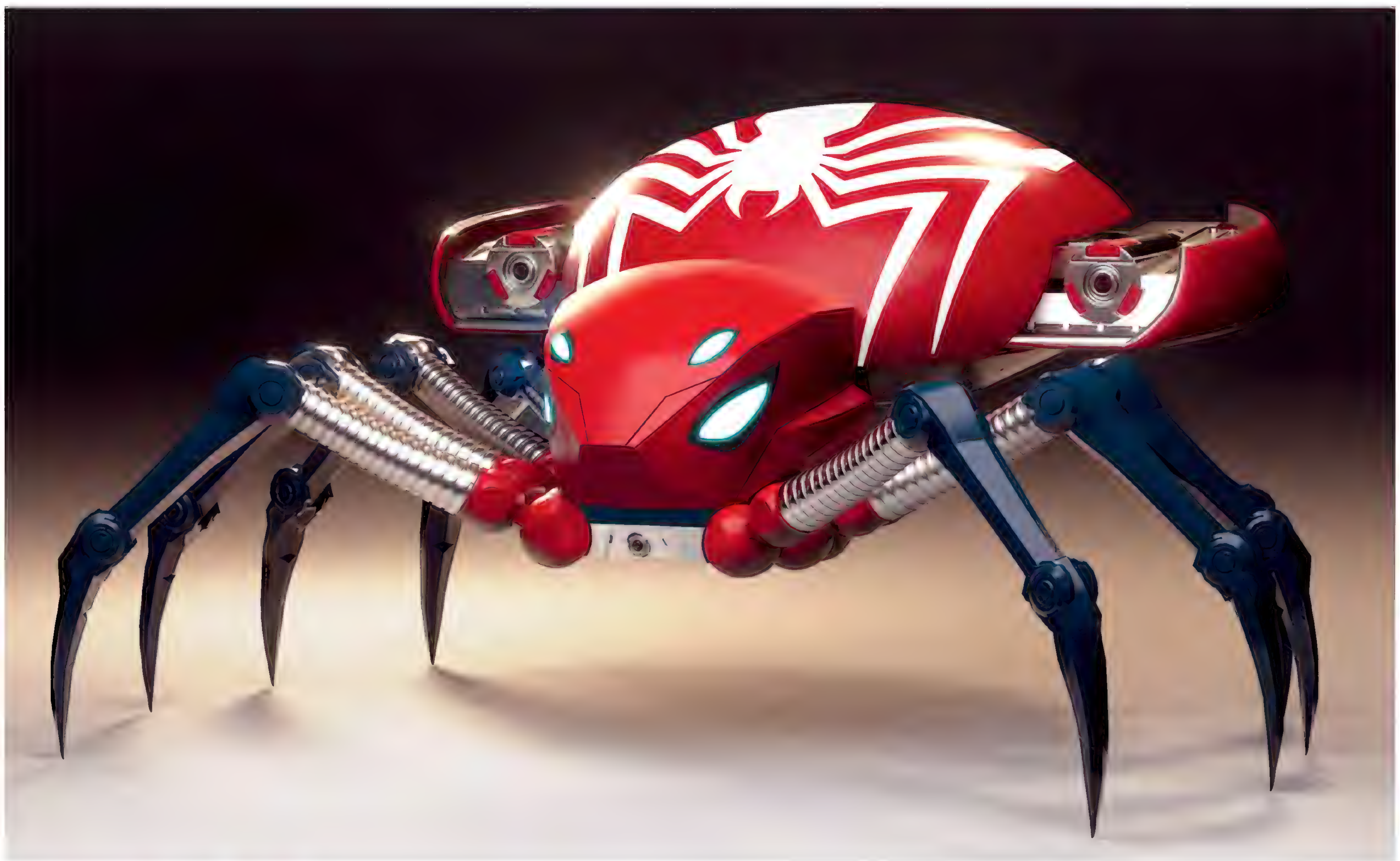


SPIDER-GRABBER

Peter makes all of these gadgets himself. It was important that the grabber felt functional and believable. We pushed hard on functionality while keeping the design fun and related to Spider-Man. We also wanted to make sure it had a distinct silhouette so that the design reflected the purpose.

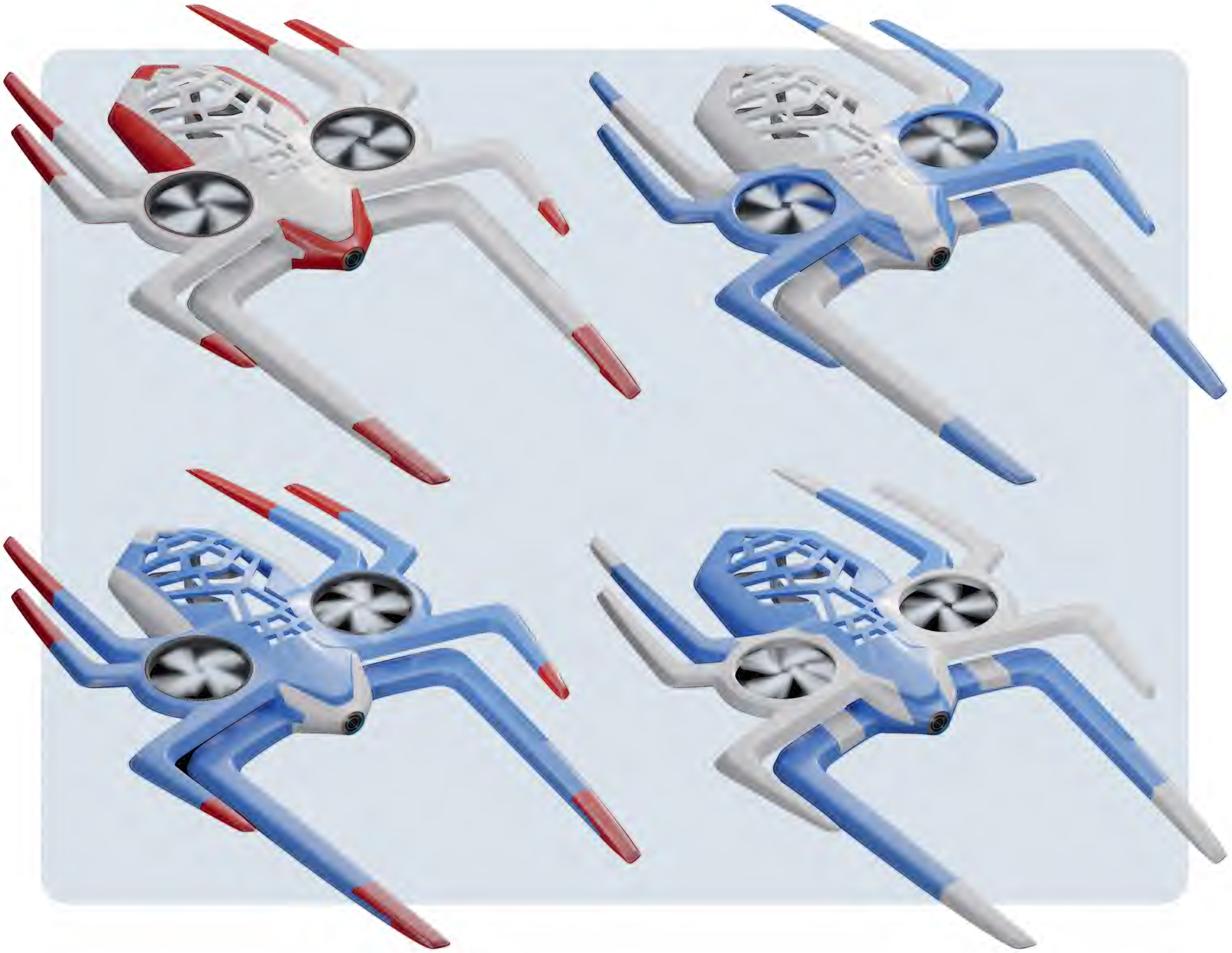






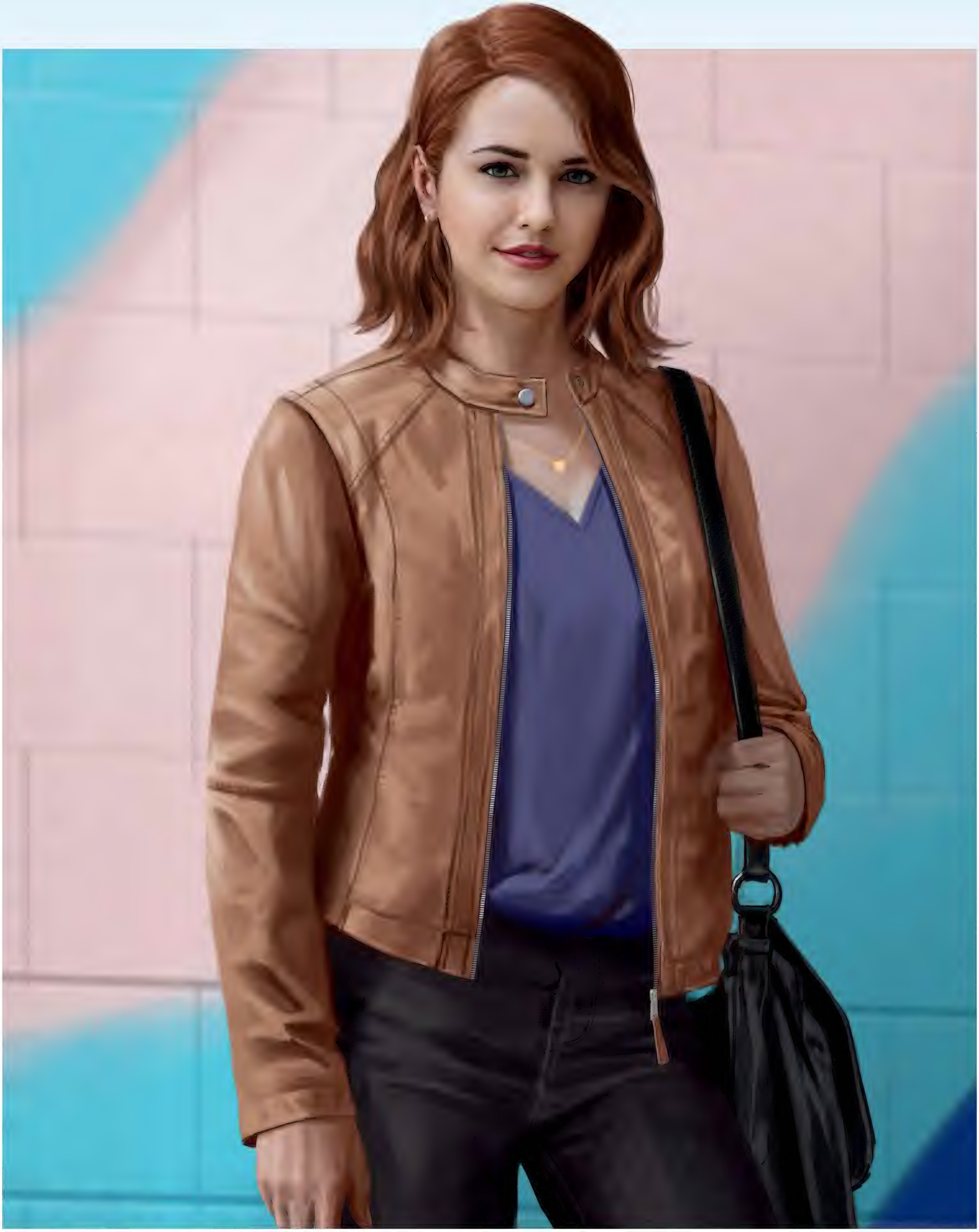
SPIDER-BOT

The Spider-Bot makes an appearance in the first game in a classic design inspired by the comics. We wanted a fresh design for *Marvel's Spider-Man 2* that still paid homage to the classic. The final design has the silver coil detail on the legs but is now segmented to separate the head from the body. It also has the white spider logo on its back and friendlier glowing white eyes. The colors are keyed to the Advanced Suit 2.0 to create an upgraded look for the Spider-Bot.



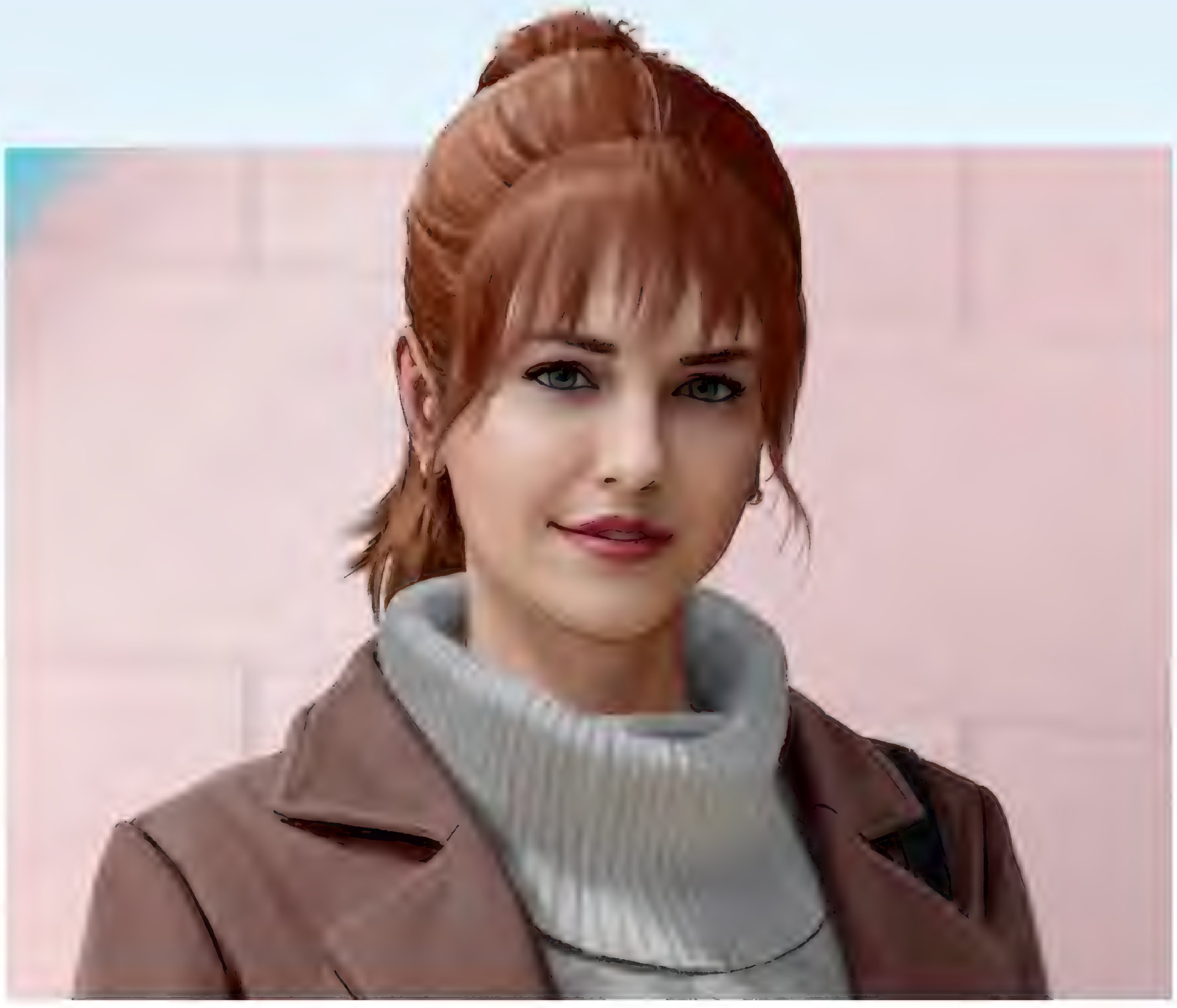
F.R.N.D. SPIDER-DRONE

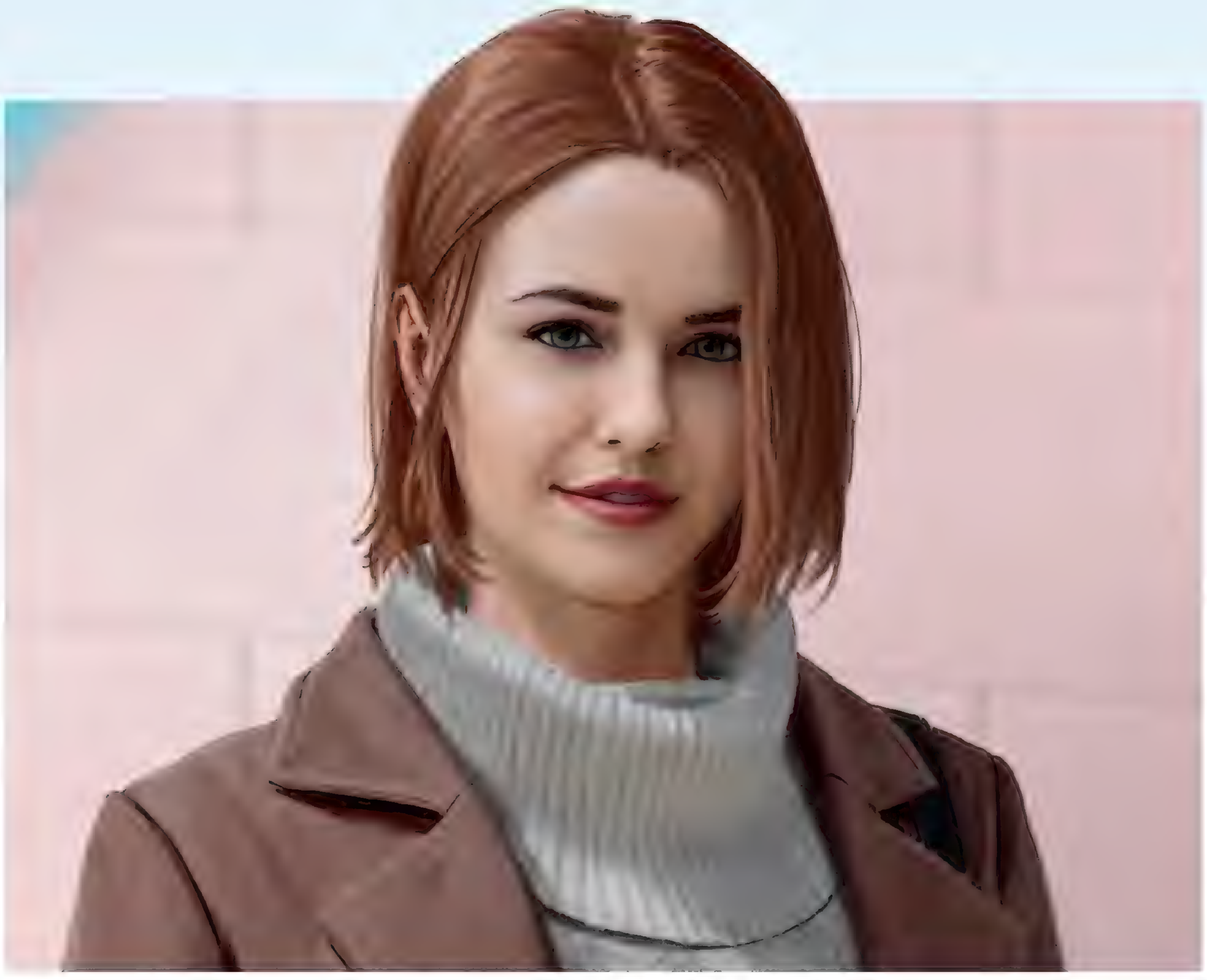
For the Spider-Drone, we wanted something that felt like it was authentically 3D printed with a fun and recognizable silhouette. We played strongly off spider silhouettes and thought about placement of elements and how they would fit into that design language comfortably. We also made sure it wasn't overly complex, since it needed to be printed on the spot.

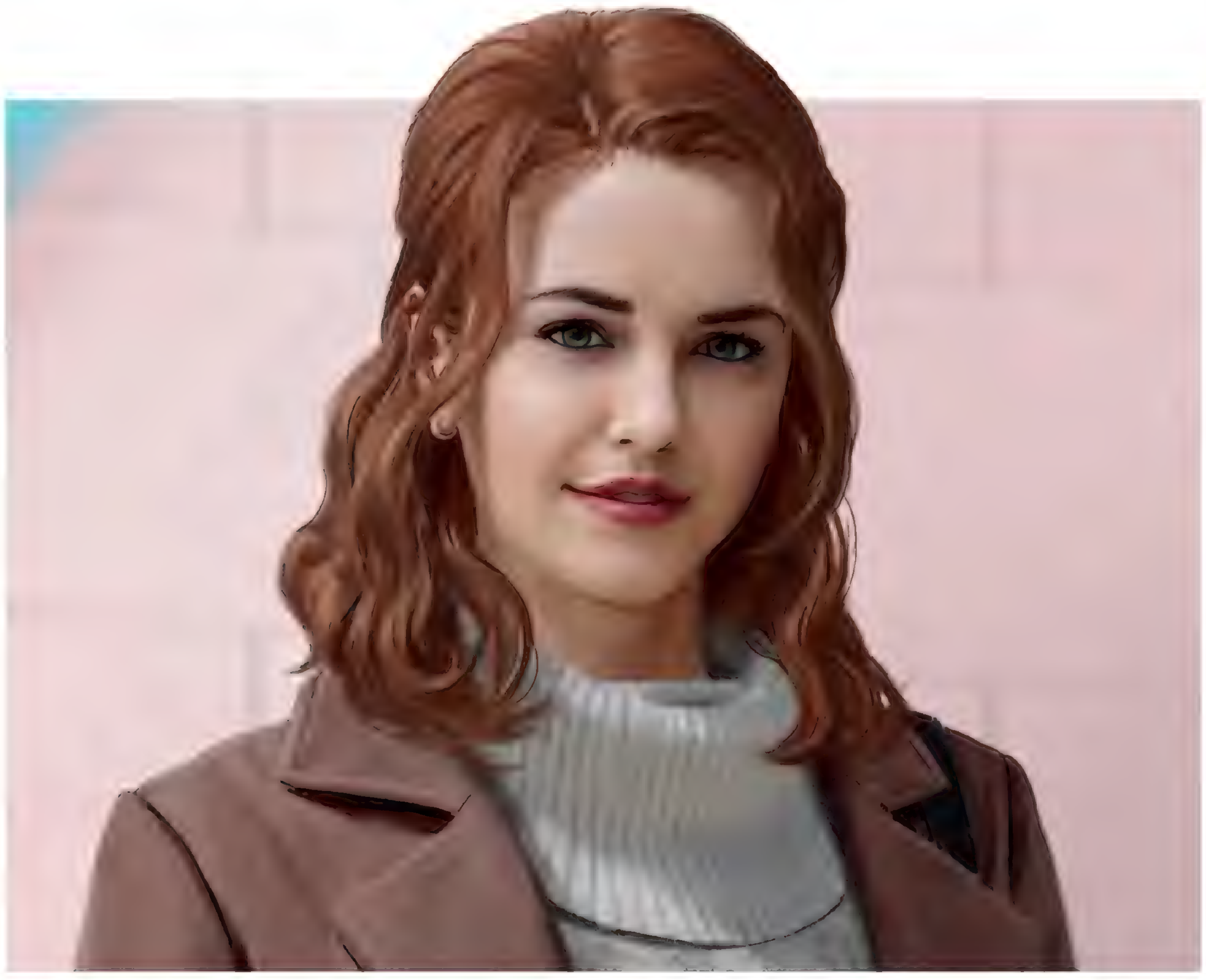


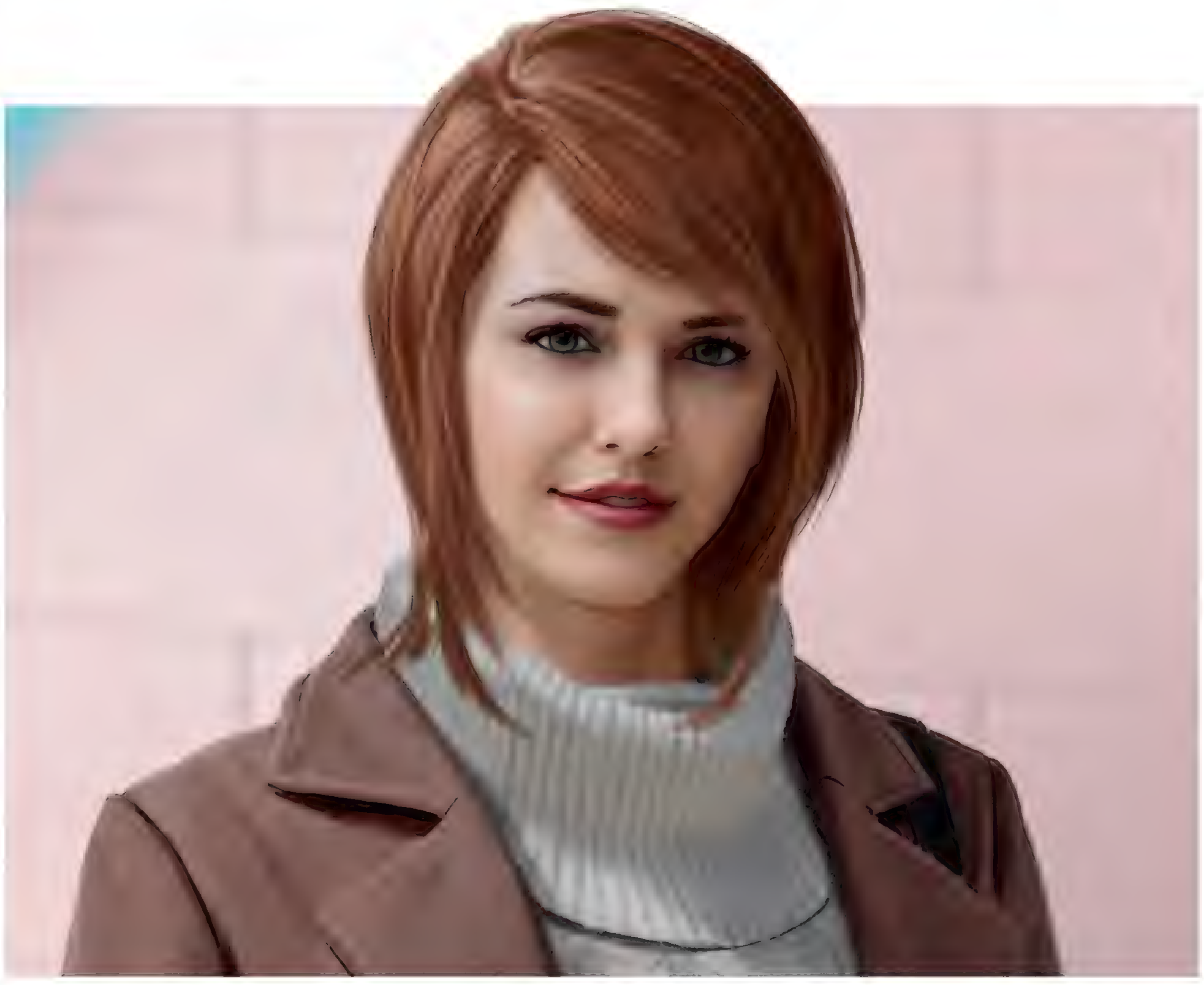
MARY JANE "MJ" WATSON

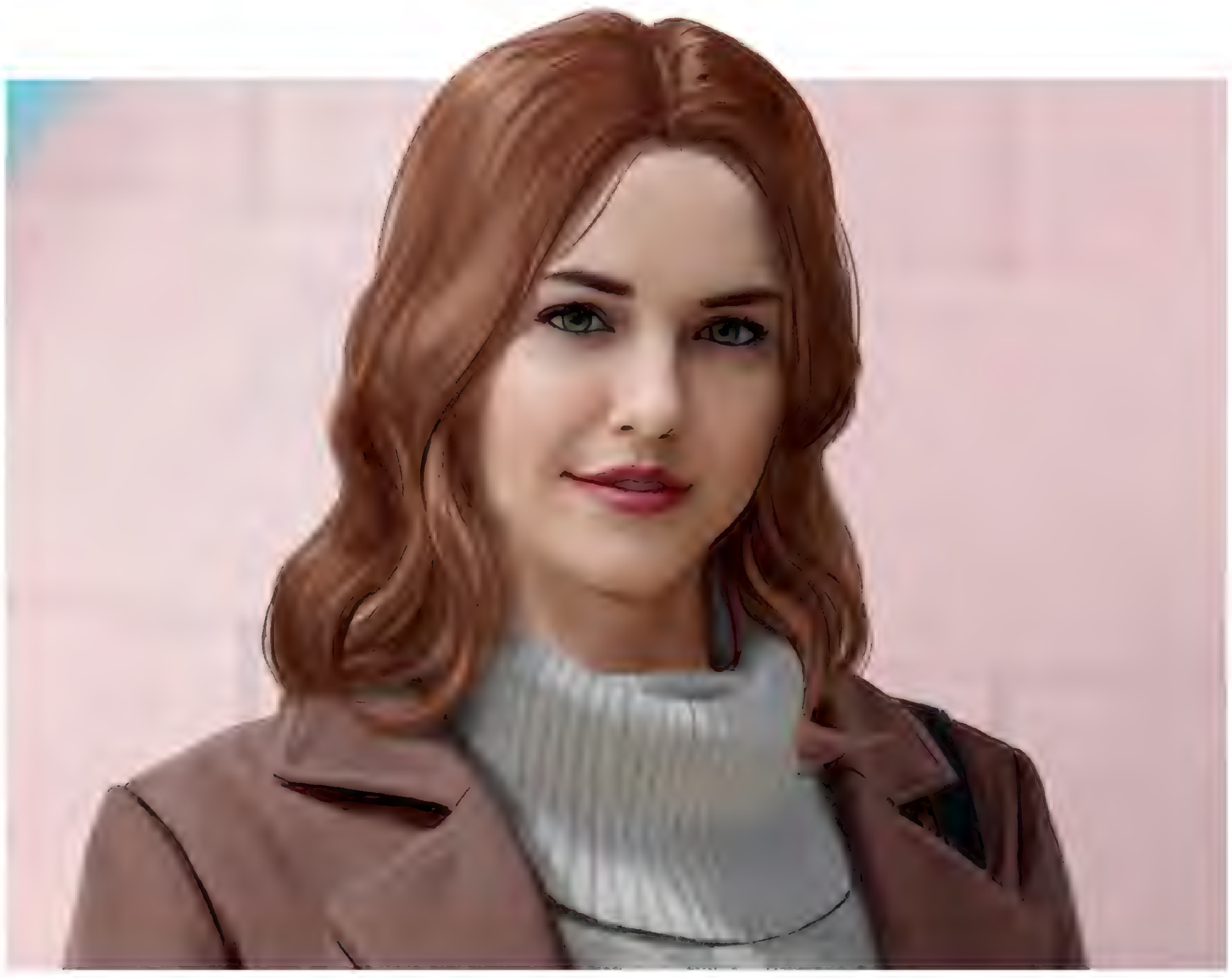
Mary Jane Watson's career as a journalist keeps evolving as she returns from her trip to Symkaria and continues to aid both Spider-Men on the side. She learned how to ride a motorcycle during her stint abroad and even came back with some new weaponry courtesy of Silver Sable. Although she is as capable as ever, she struggles to figure out what kind of journalist she wants to be after the book she wrote is less successful than she had hoped.

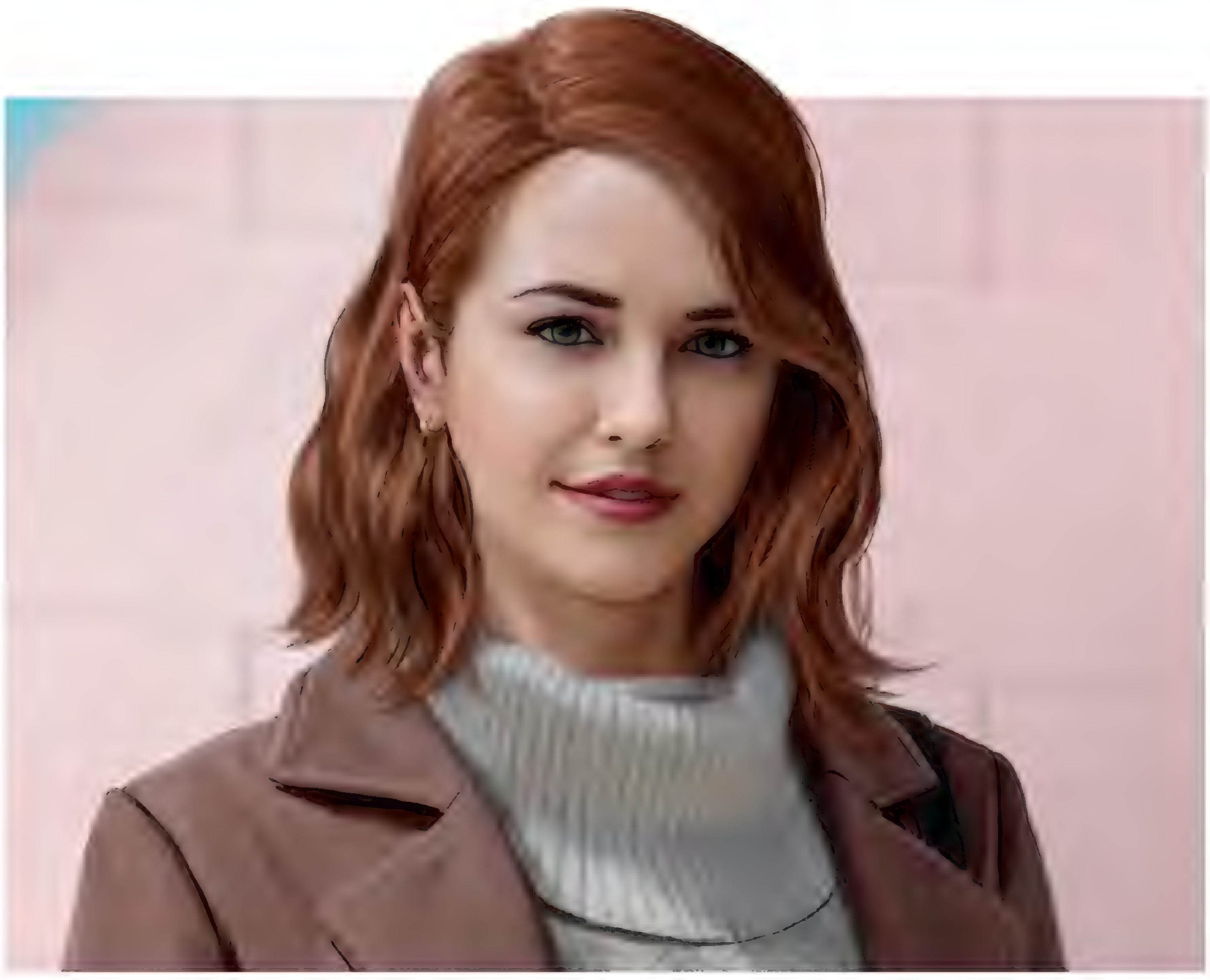






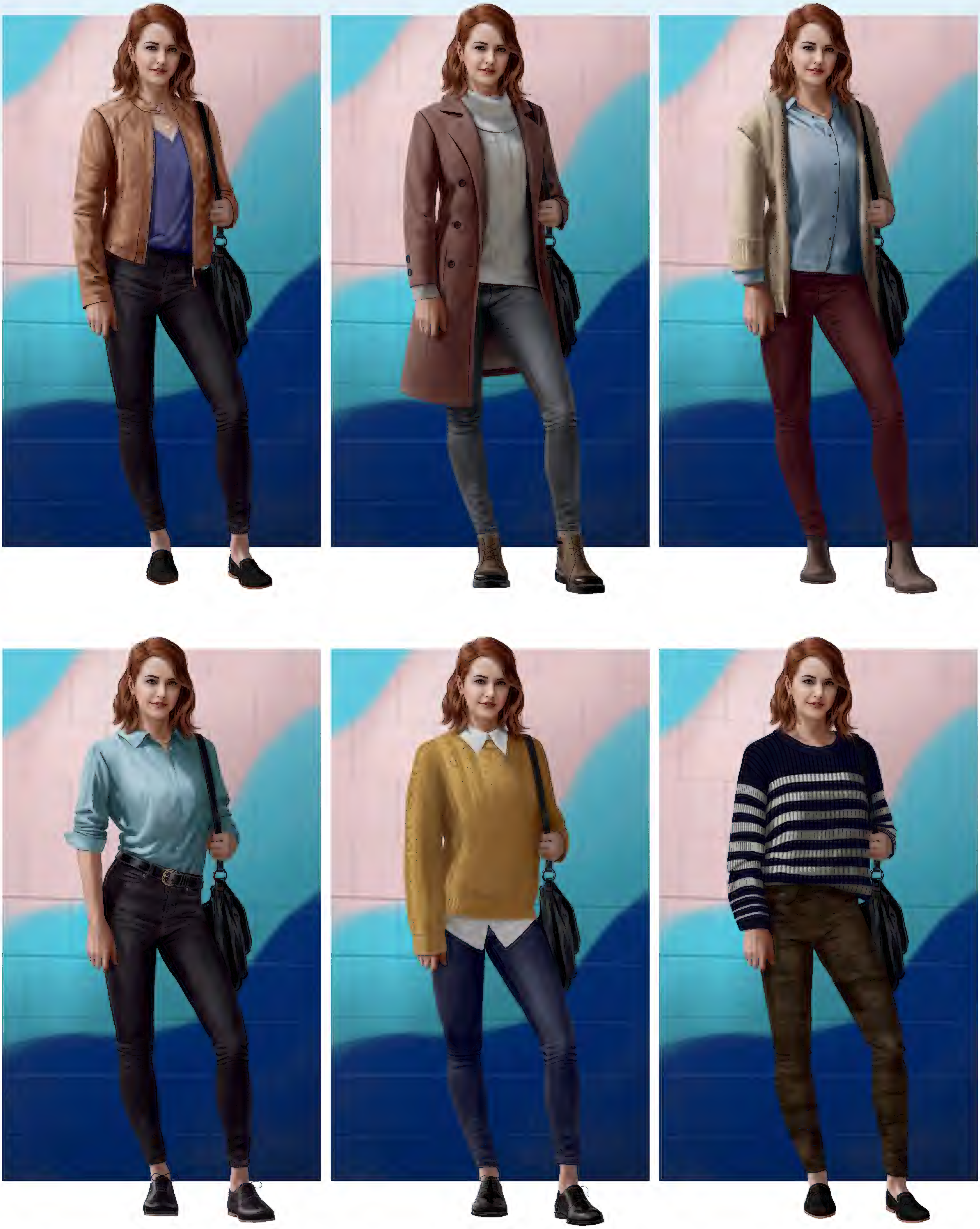






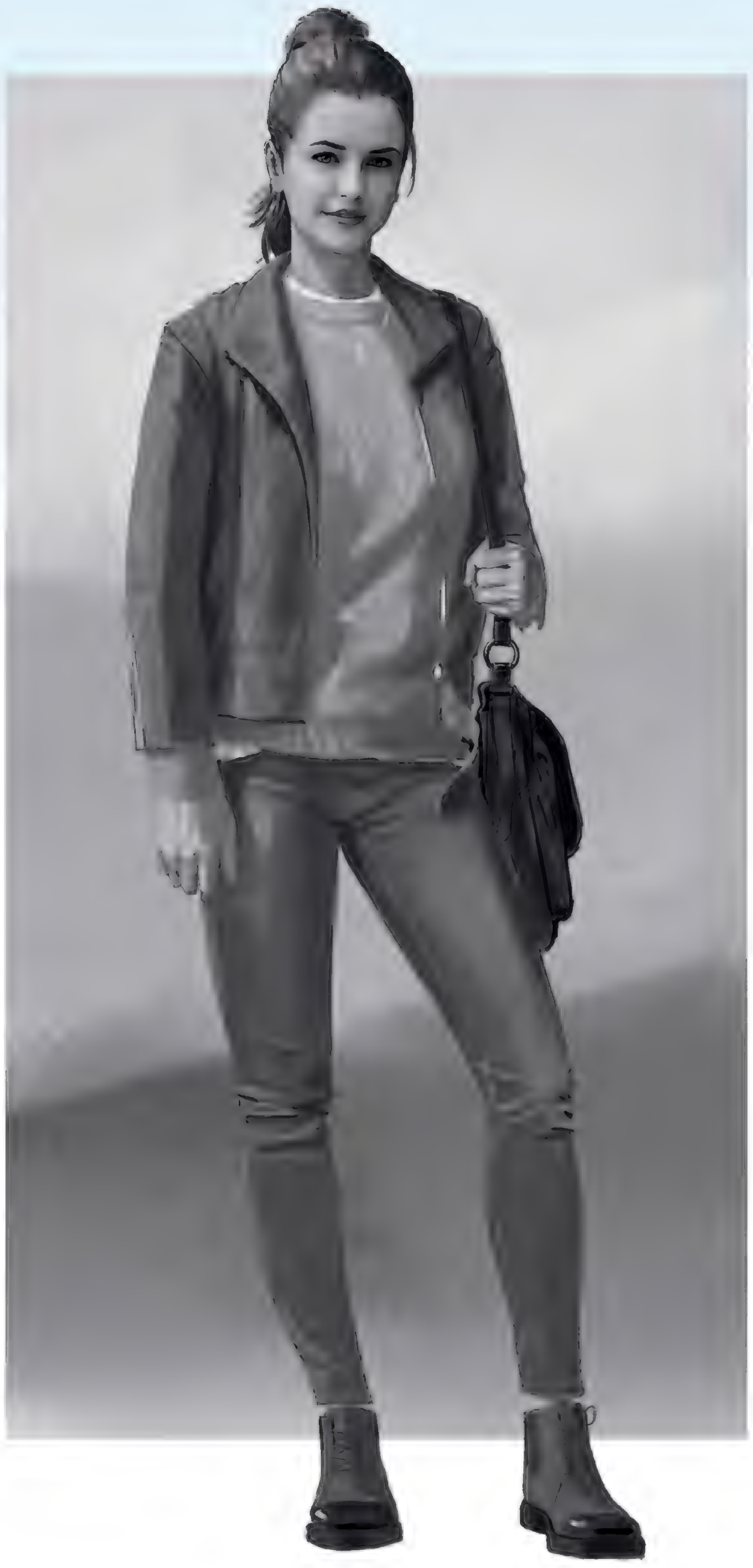
STYLING MARY JANE

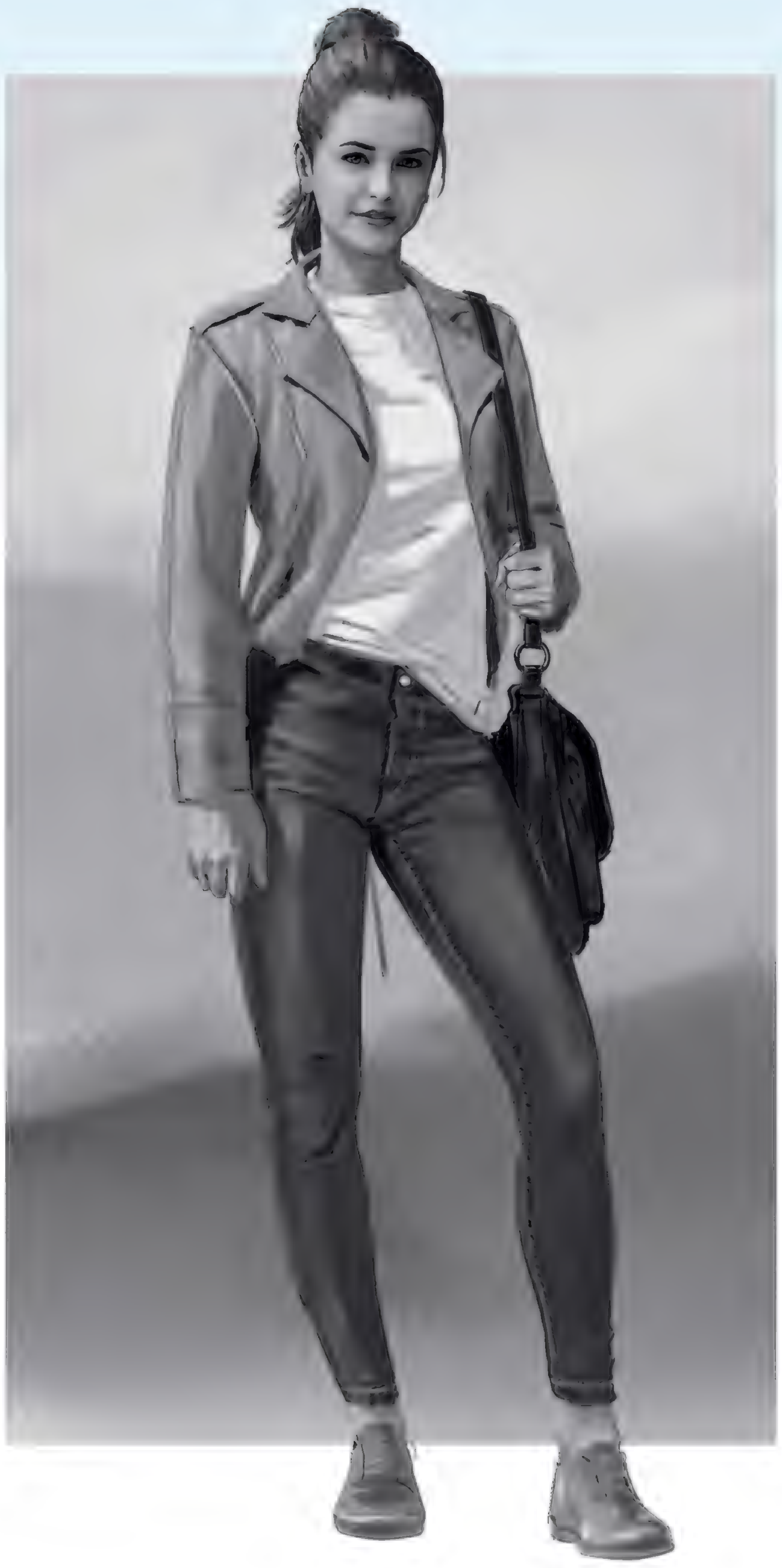
Since MJ often had long hair in the comics, we wanted to give her a similar look for this game. However during preproduction, we weren't sure if we would be able to pull it off. We hadn't done long-haired characters before and it can cause a lot of issues when it needs to move correctly against the body. With that in mind, we decided to design a backup hairstyle which ended at the shoulders and would cause fewer issues. For a long time, MJ had the wavy bob that is in all of her concepts, but needless to say, that's not the hairstyle we shipped with since we figured out how to do long hair in the end.

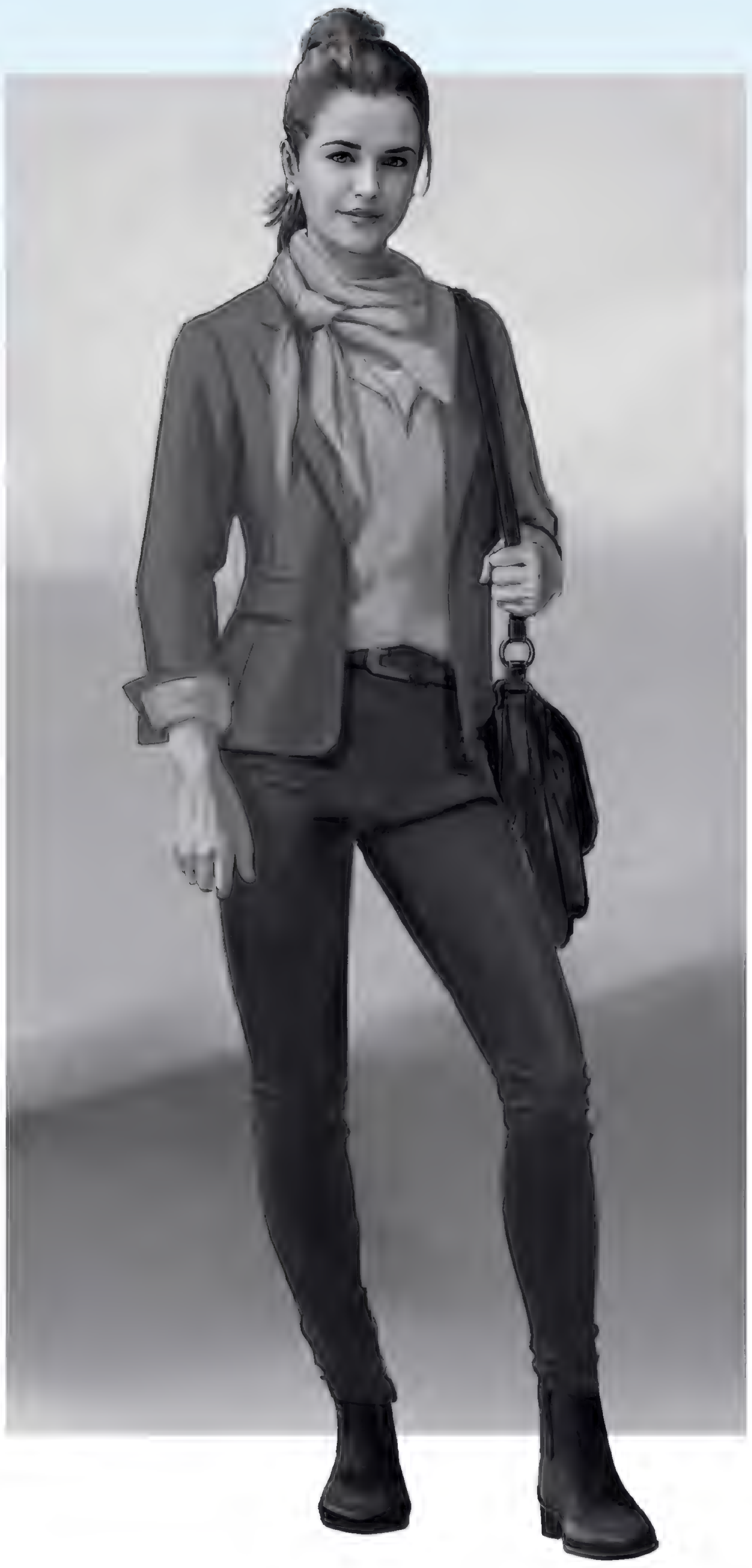


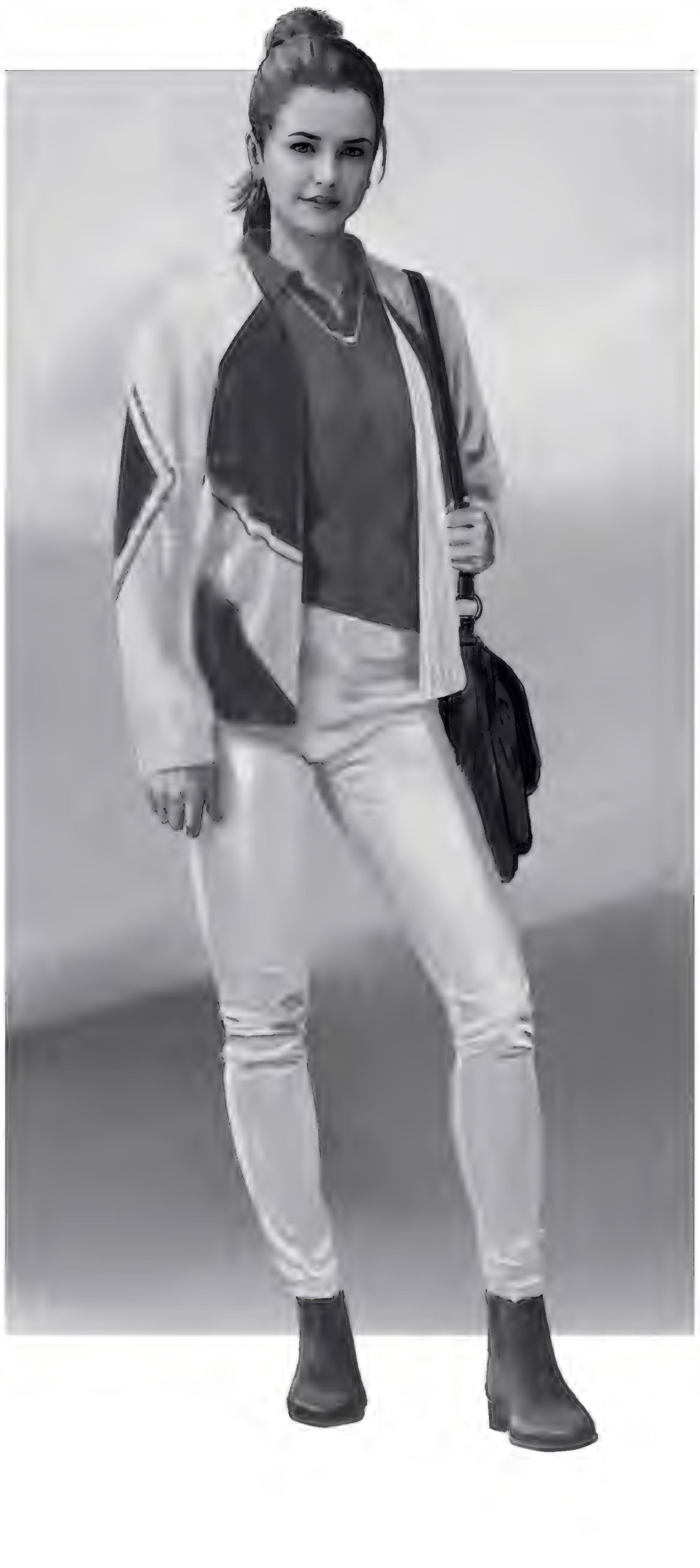
MARY JANE'S WARDROBE

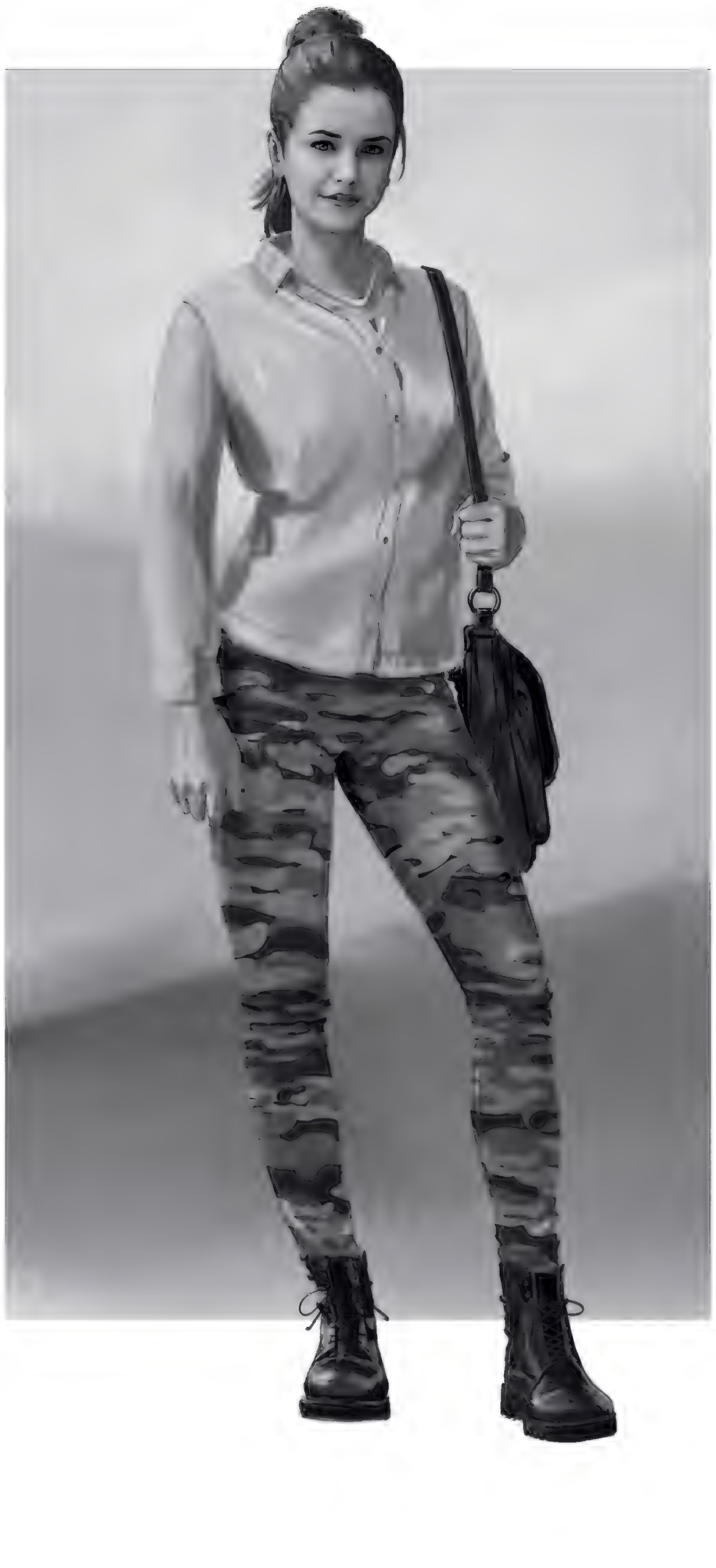
MJ's wardrobe is still effortlessly tomboy chic but is slightly more sophisticated than in previous games. Small details like her longer hair and upgraded motorcycle jacket add to her look. The color palette consists of pastels in the blue and purple families that complement Peter and Harry's wardrobes. Character designs are sometimes done years before the game ships, so it was important to keep her style classic and timeless since anything too trendy might feel outdated by the time the game is finished.

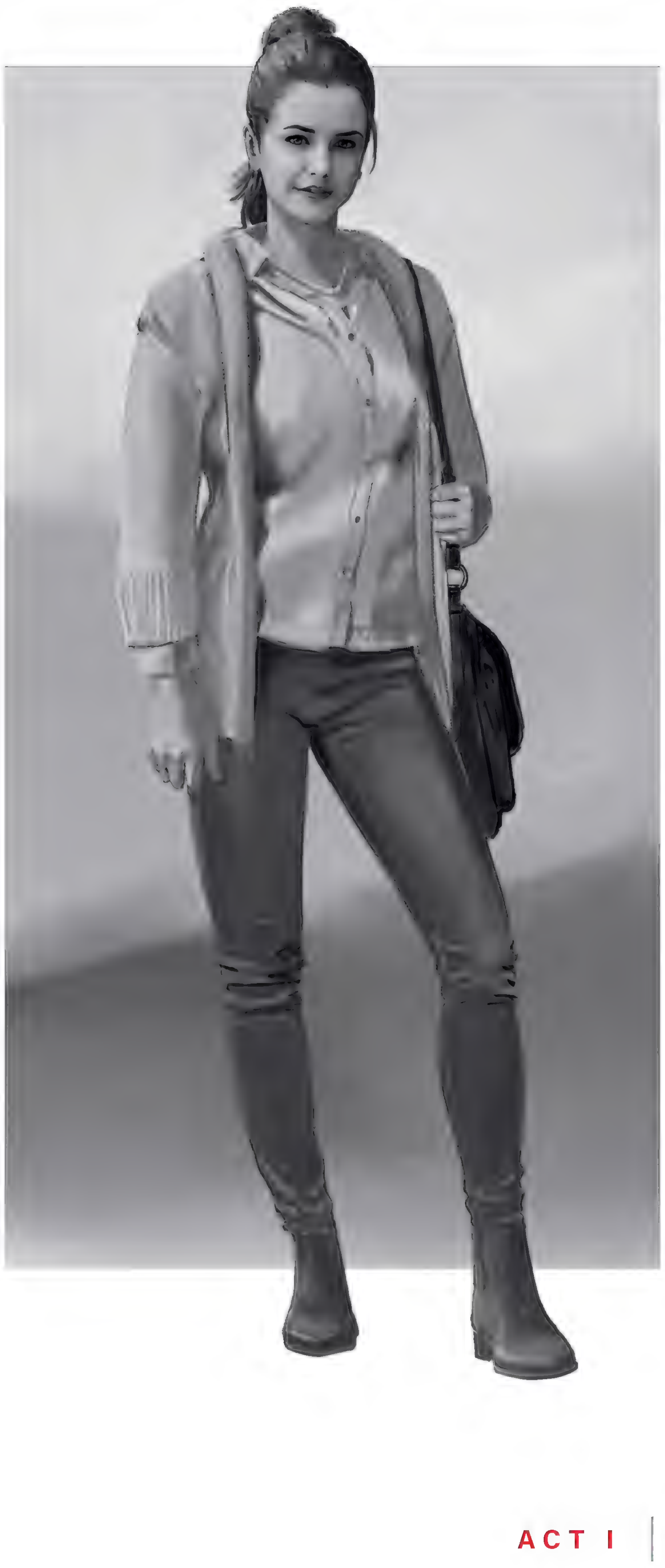


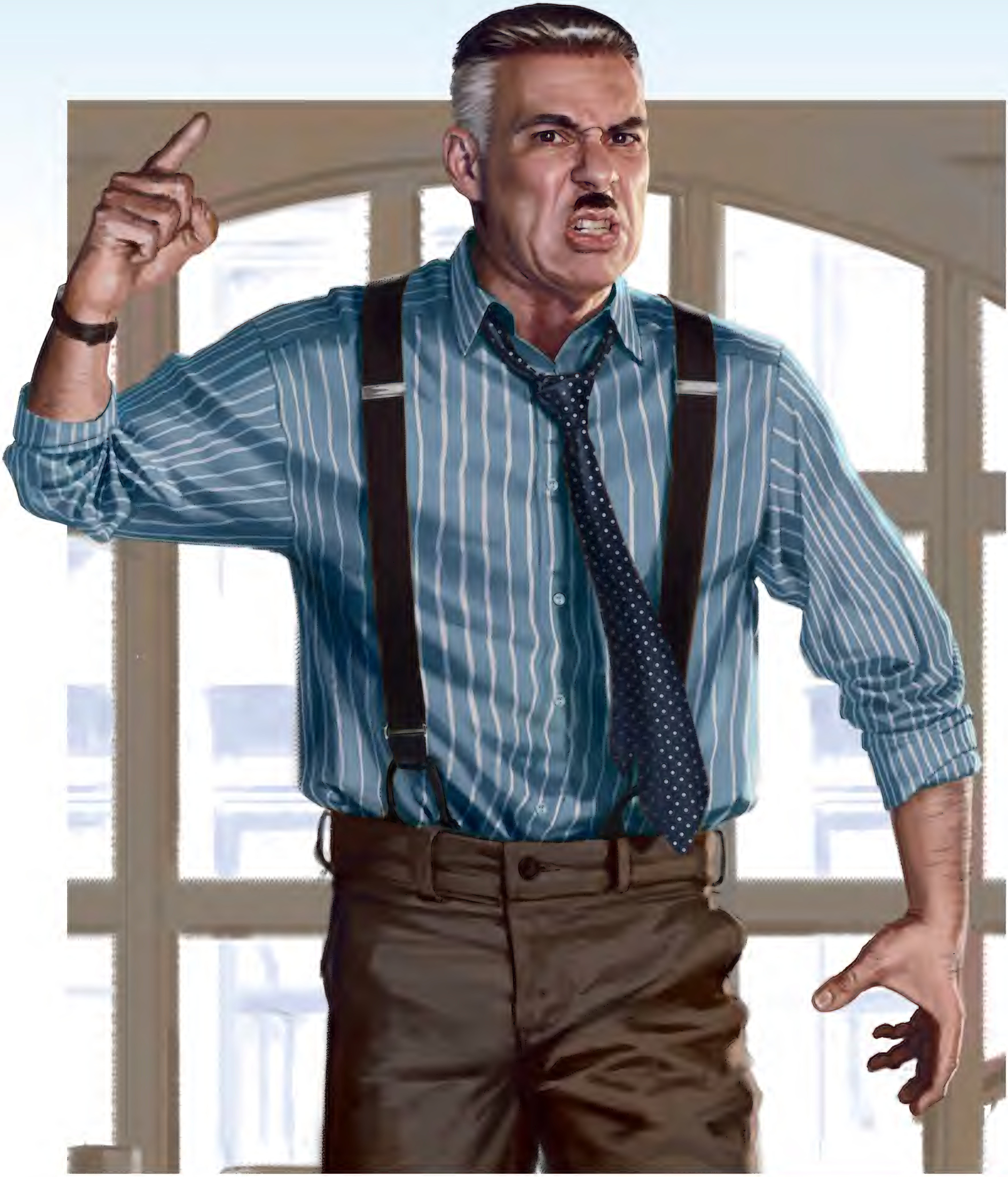






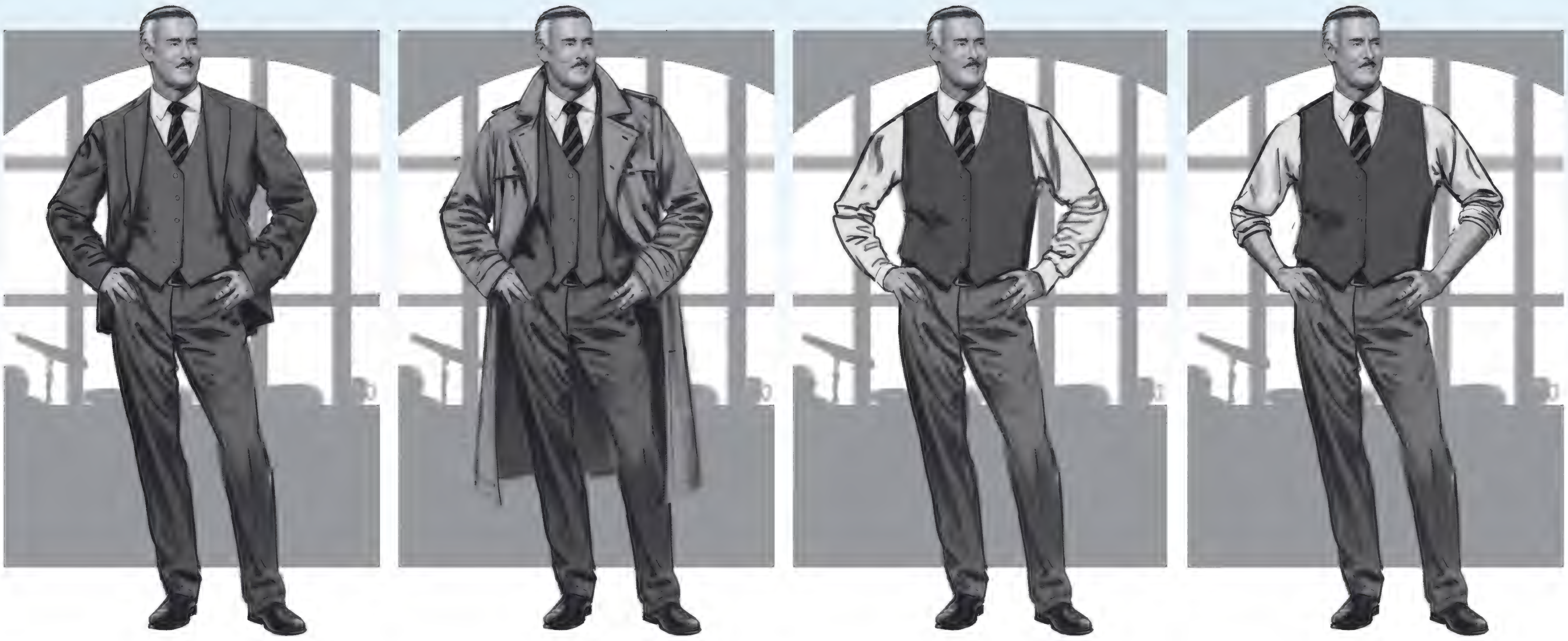


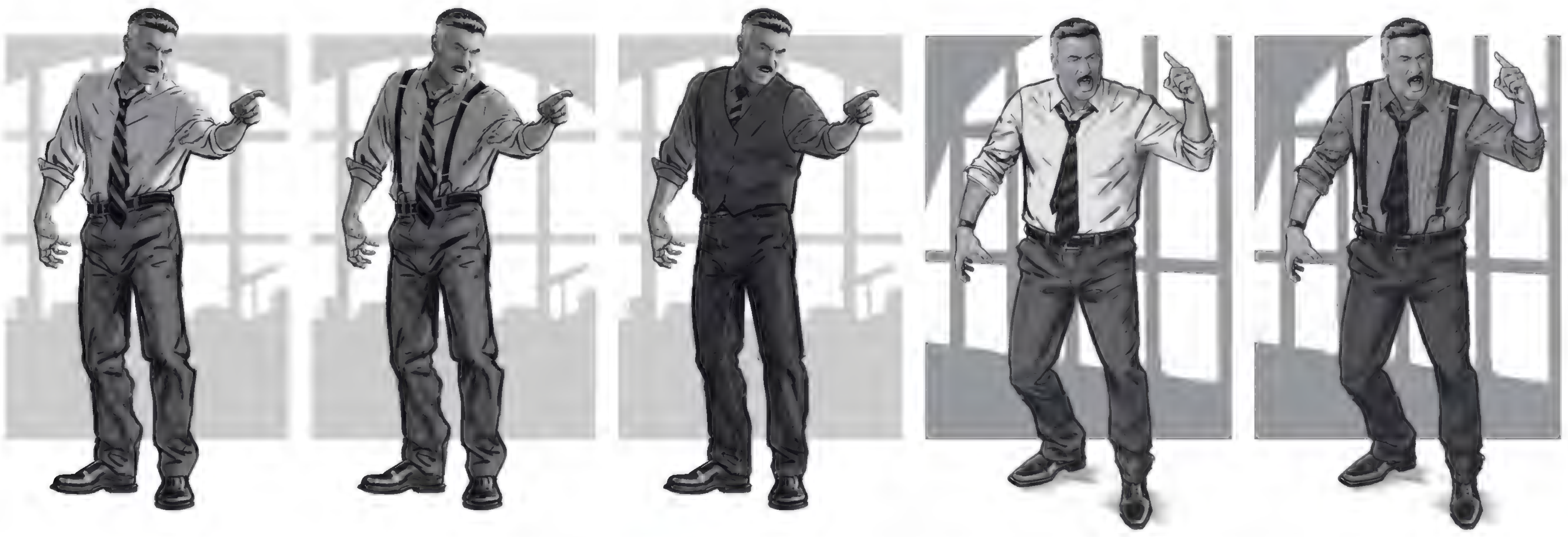




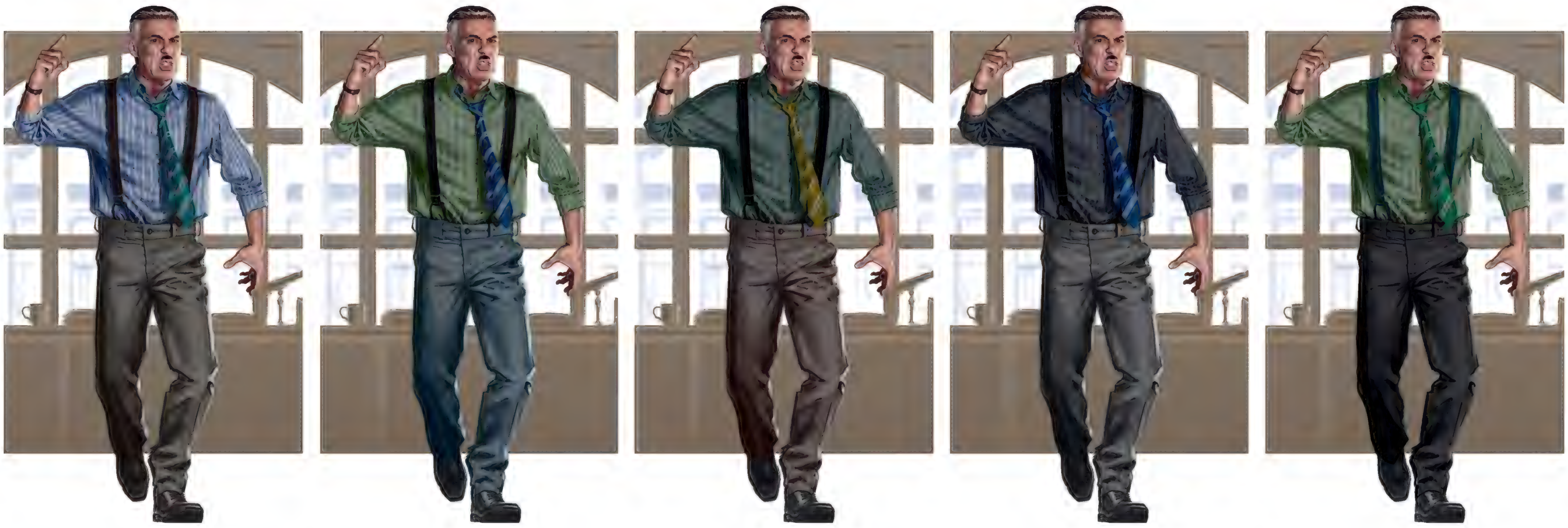
J. JONAH JAMESON

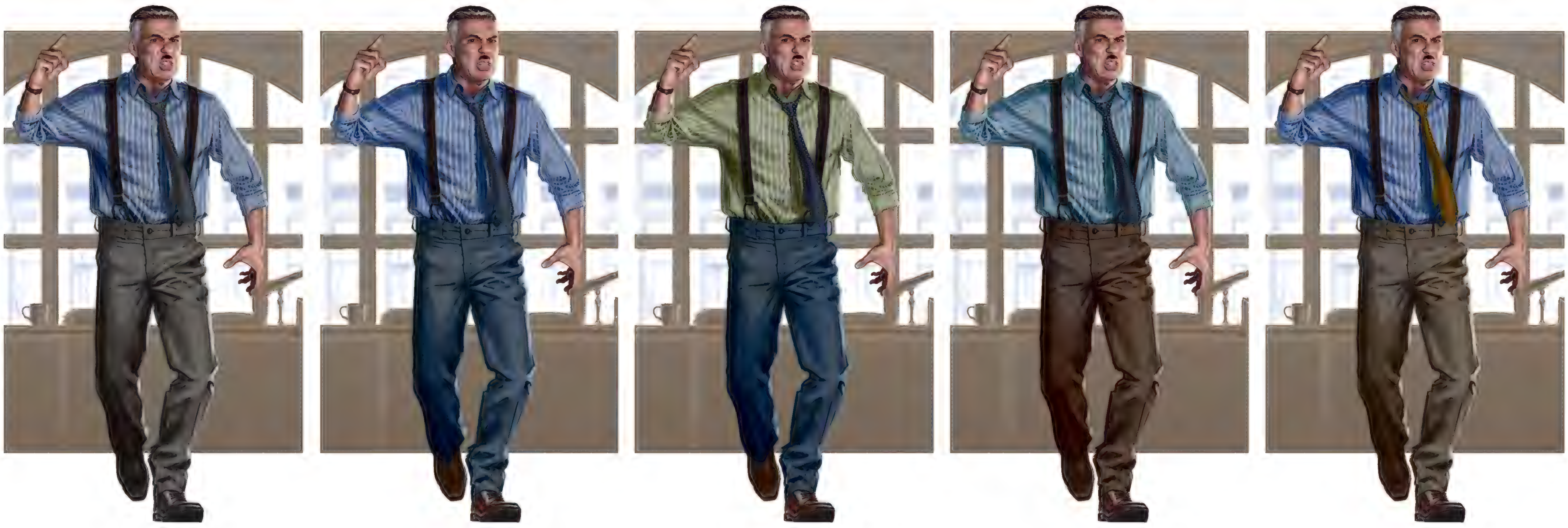
It was a delight to bring J. Jonah Jameson to life in 3D. He's such an over-the-top character that it only makes sense to lean into his classic look from the comics. This remarkable character has stood the test of time and, even though his style is retro, he still fits into the twenty-first century. We've brought back his iconic mustache and flattop hair, along with his suspenders and loosened tie. We also made sure that his clothing was slightly ill-fitting and rumpled, as if permanently creased from rolling up his sleeves amid countless cups of coffee and outraged tantrums.

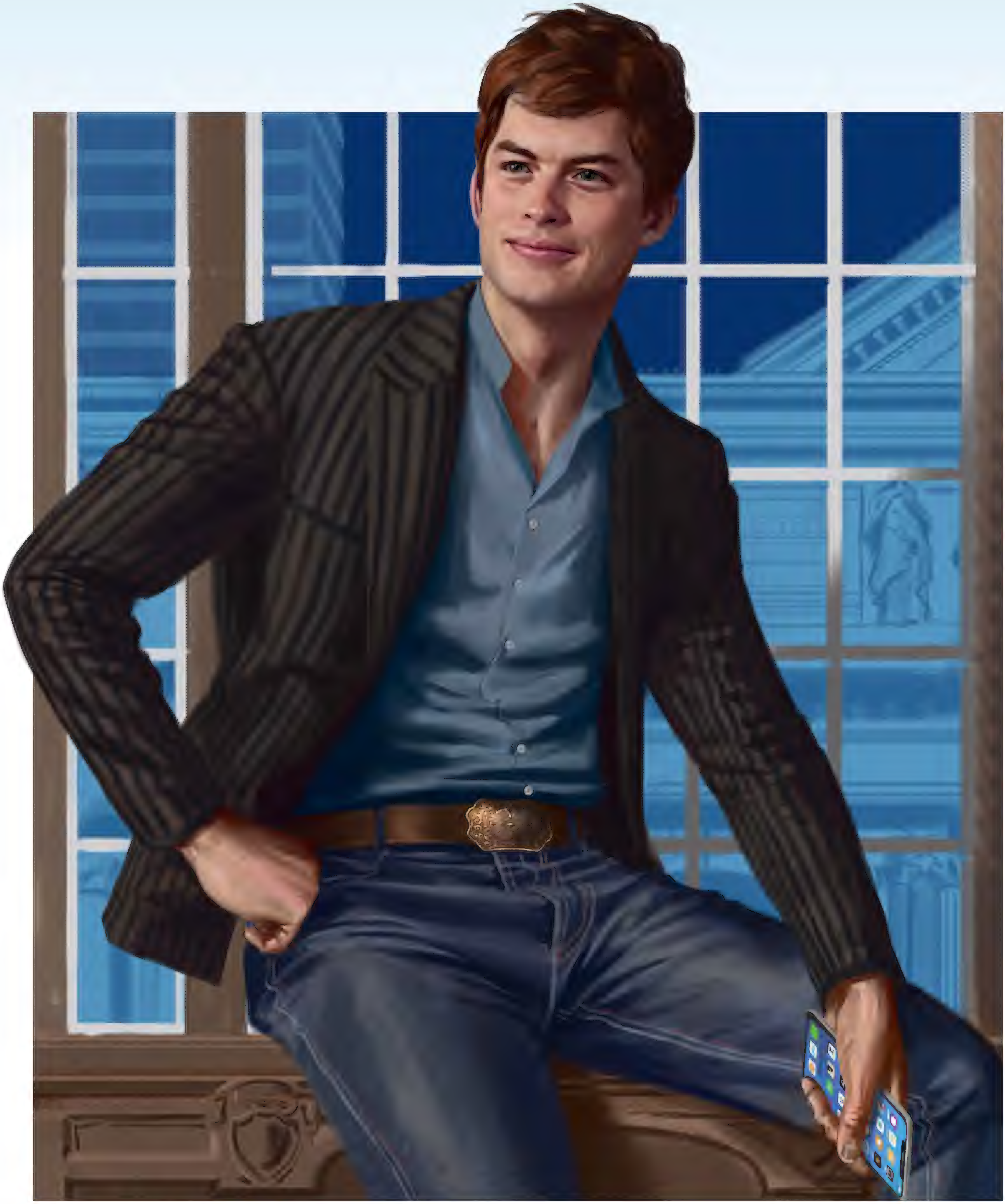




We wanted to keep Jameson in slightly old-fashioned clothing, but any attempts to take his look too far from the comics didn't really feel like him. A vest and trench coat immediately made him look too polished. Even solid colors made him look too put together. The man really needs his clothing to echo his unhinged and outraged personality.

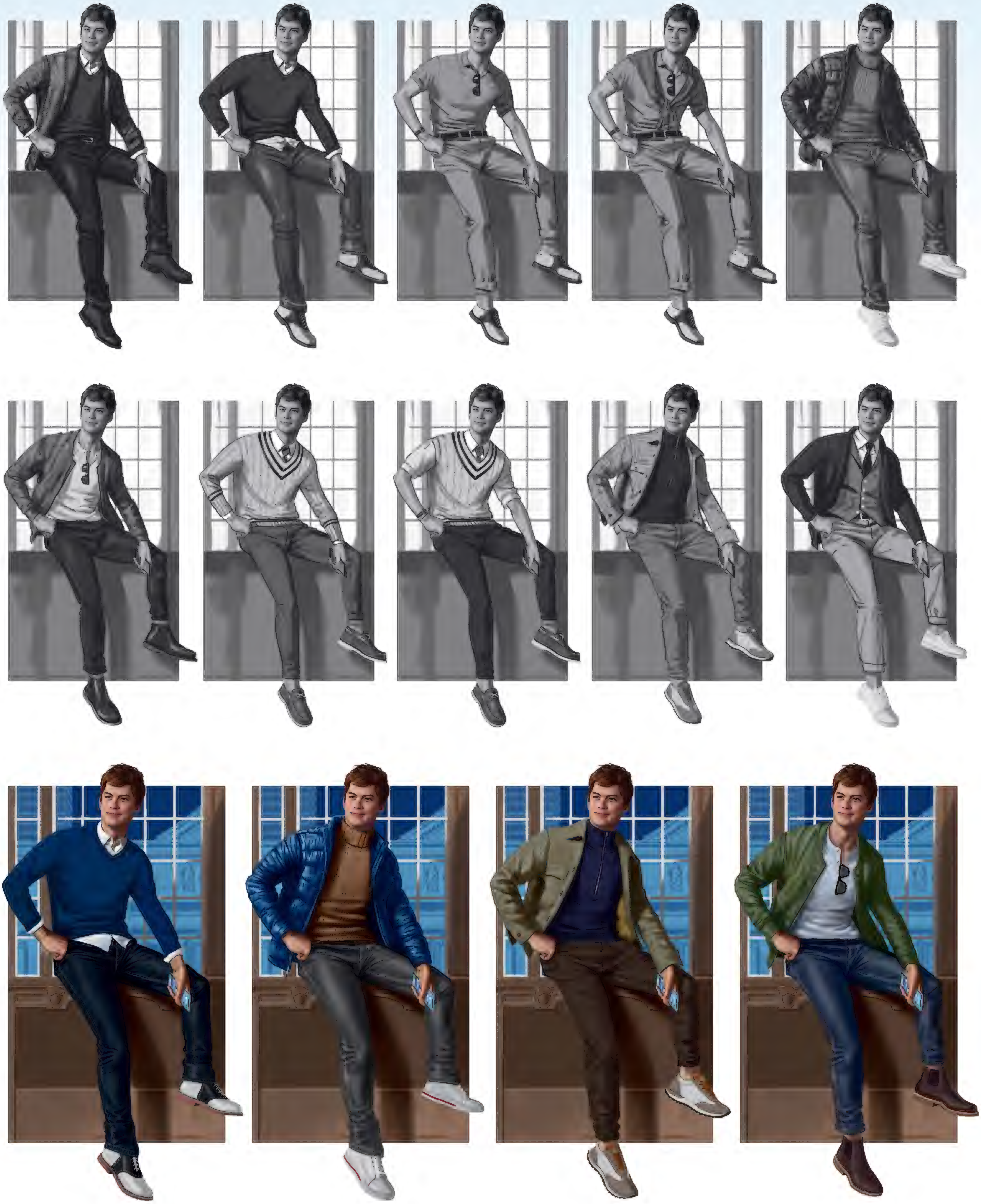






HARRY OSBORN

We'd only had fleeting glimpses of Harry Osborn in the previous *Marvel's Spider-Man* titles, but he finally takes on a leading role in *Marvel's Spider-Man 2*. He was simultaneously easy and difficult to design for, and we were fortunate to find the perfect actor for his likeness and performance. Faces can be hard to get right in games, so this was a huge win. His identity as Norman Osborn's son was a difficult thing to reconcile, as he and Peter obviously came from different worlds but were still best friends. We started by giving Harry an expensive, fashionable wardrobe. While he looked great, the team felt that emphasizing their differences made Harry less likable and relatable.

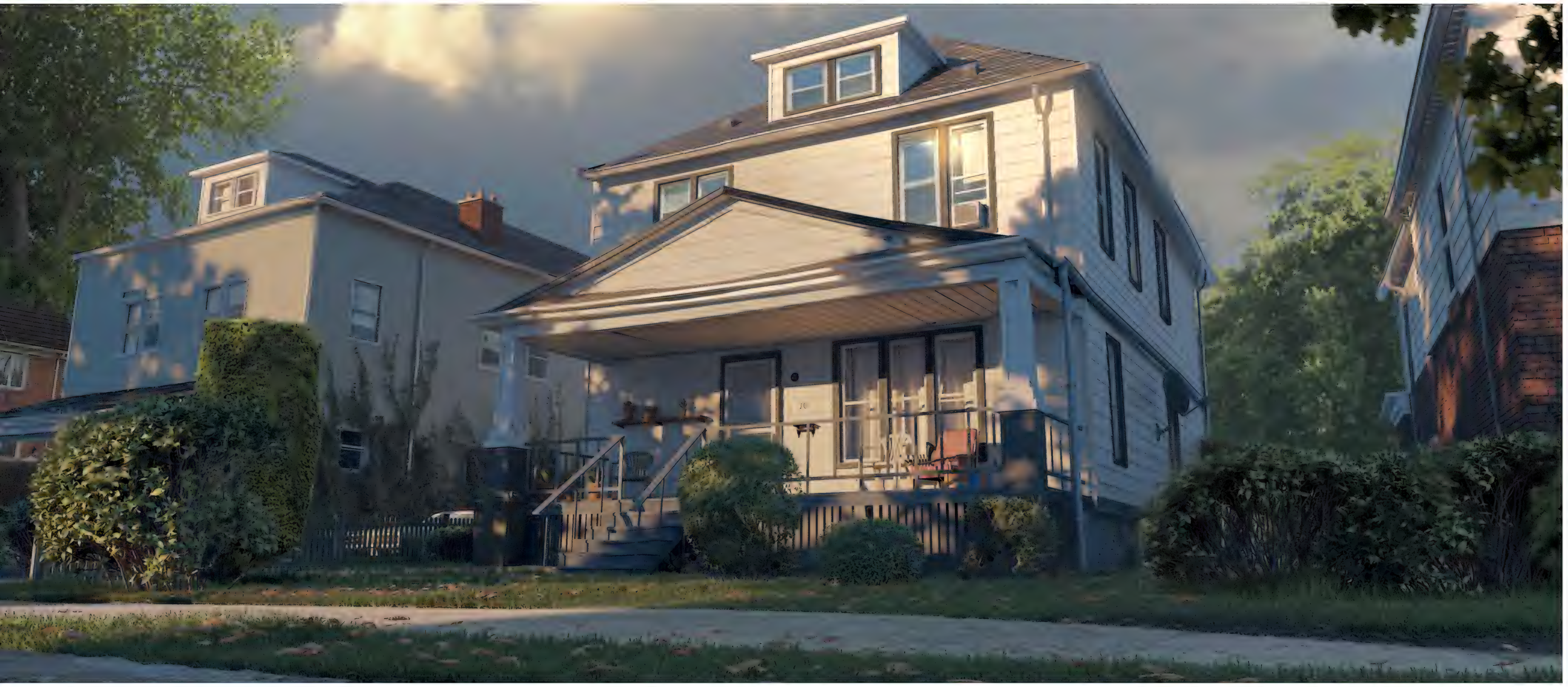


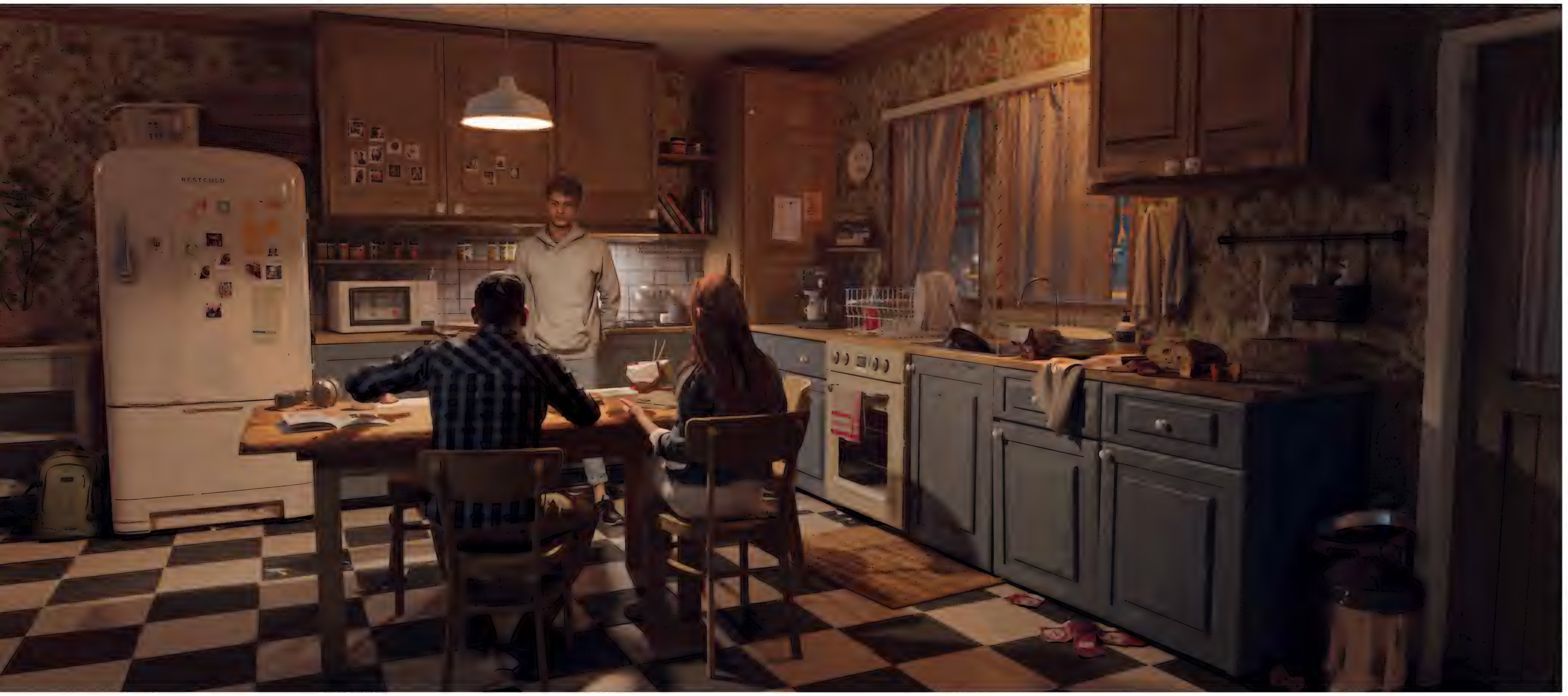
HARRY'S WARDROBE

In order to solve the relatability issue, we had to focus on what made Harry similar to Peter rather than what made him different. Although it was tempting to simply make him exactly the same as Peter, we still needed him to have his own unique look. This meant making his wardrobe less flashy but adding subtler, high-quality tailoring and materials. He always has impeccably styled hair and wears clothing that is similar to Peter's but more tailored and better fitting.

PROLOGUE

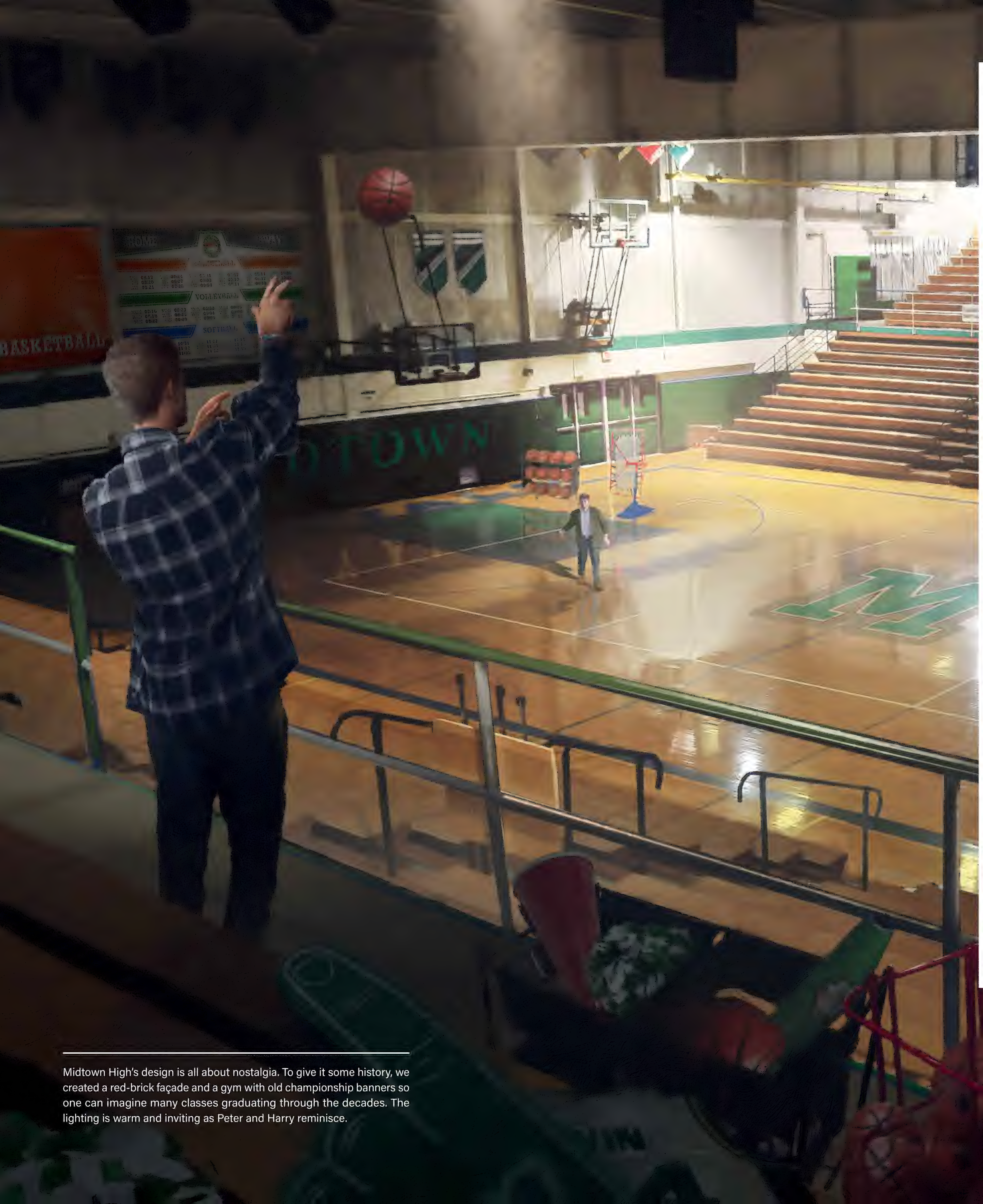
At the end of *Marvel's Spider-Man*, we see Harry Osborn floating in a tank. This key art shows the events leading up to the beginning of *Marvel's Spider-Man 2* and what happened to Harry when he was finally pulled from the tank by his father, Norman. It perfectly illustrates Norman's concern for his son and how far he would go to save him. The environment is dimly lit by the eerie monitors and tanks, which lends an unsettling feeling to the entire moment. What exactly is going on here, and has Norman gone too far?



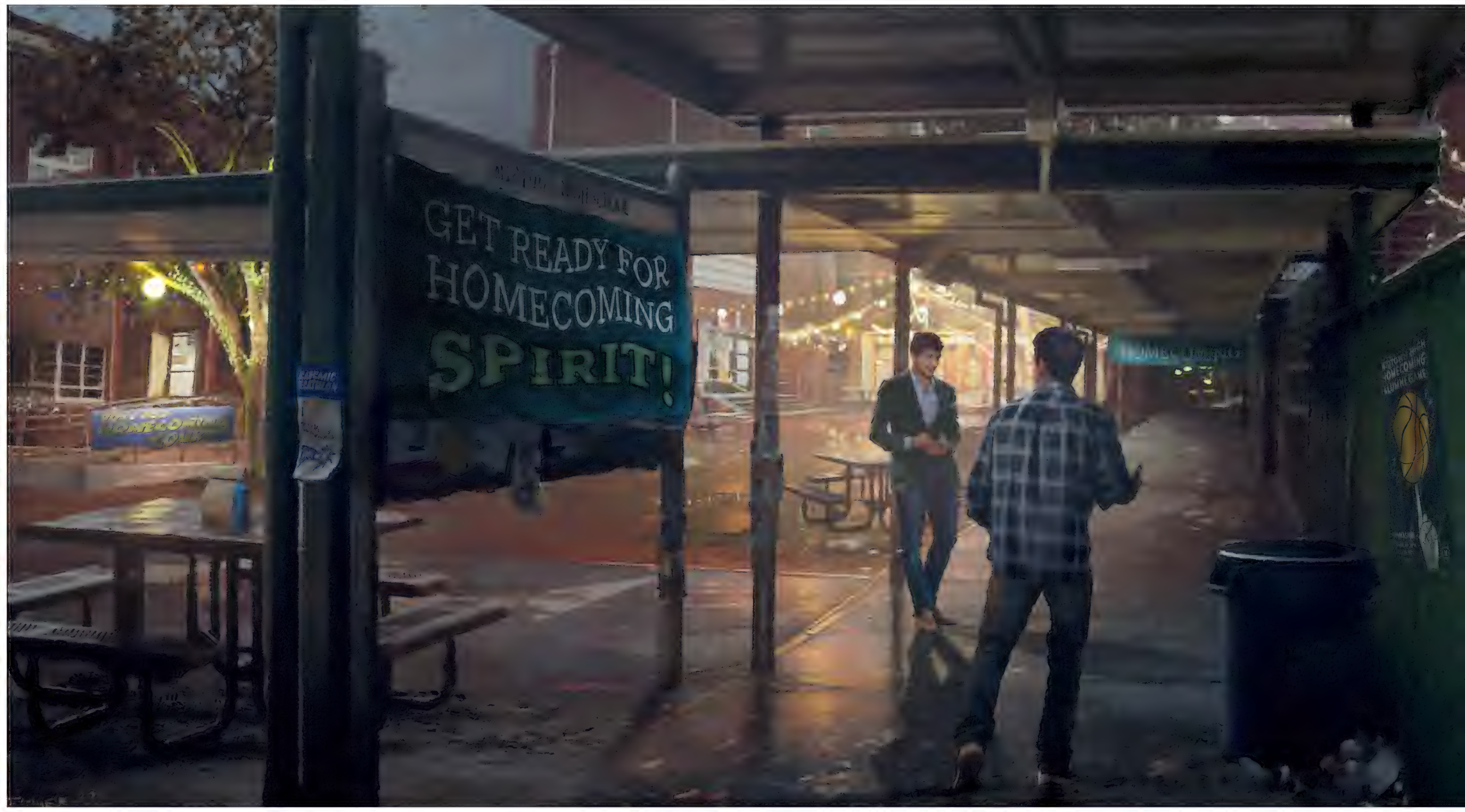


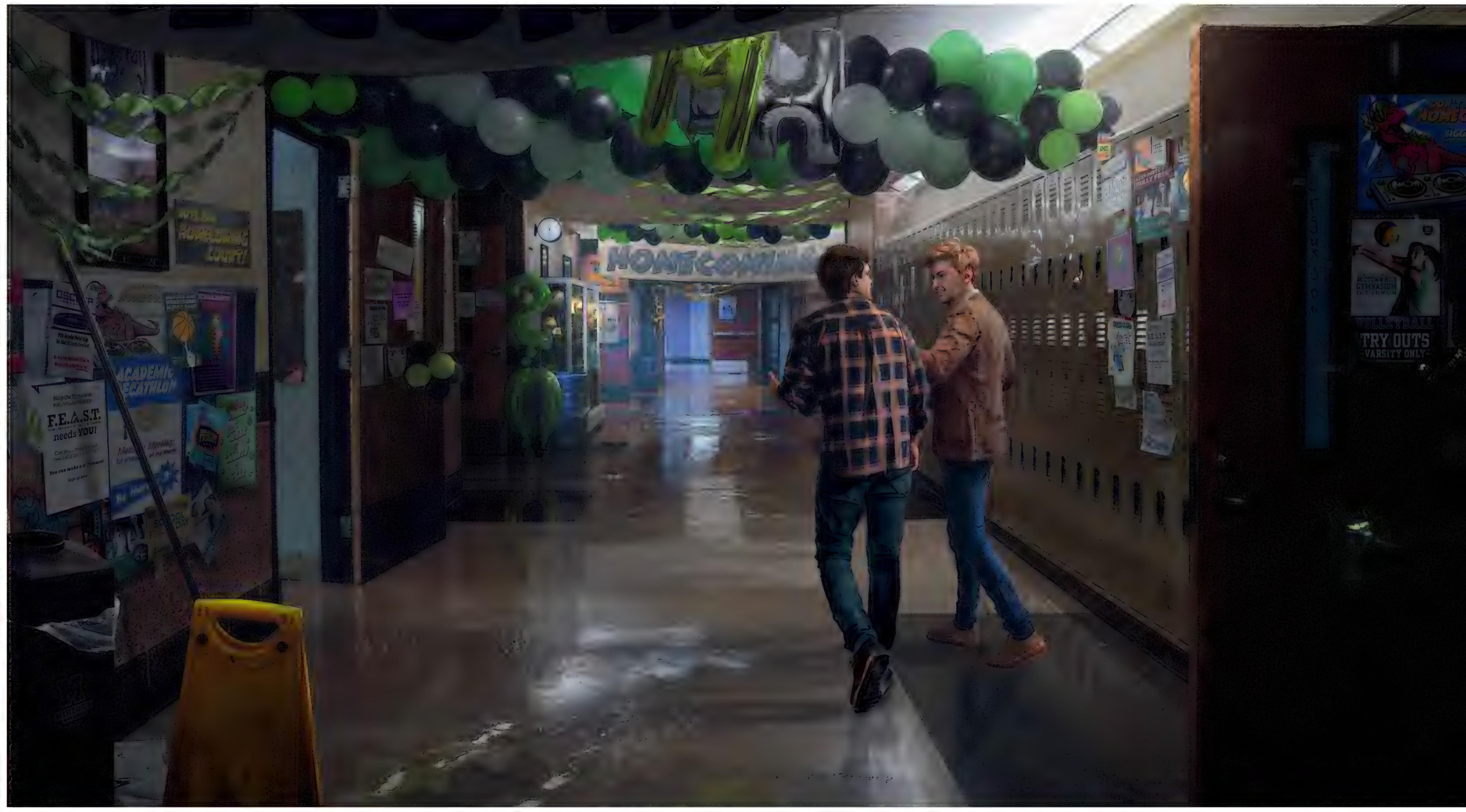
PETER'S HOUSE

Peter moves into Aunt May's house in *Marvel's Spider-Man 2*. Aunt May represented home and family to Peter, so it was important to convey her presence in the house even if she was no longer there. The house is neatly kept with Aunt May's touches everywhere, especially in the vintage-style kitchen. It was fun to then upend that with Peter's special brand of messiness when he moves his possessions into the house.


BASKETBALL
HOME
VOLLEYBALL
SOFTBALL
DTOWN
M

Midtown High's design is all about nostalgia. To give it some history, we created a red-brick façade and a gym with old championship banners so one can imagine many classes graduating through the decades. The lighting is warm and inviting as Peter and Harry reminisce.

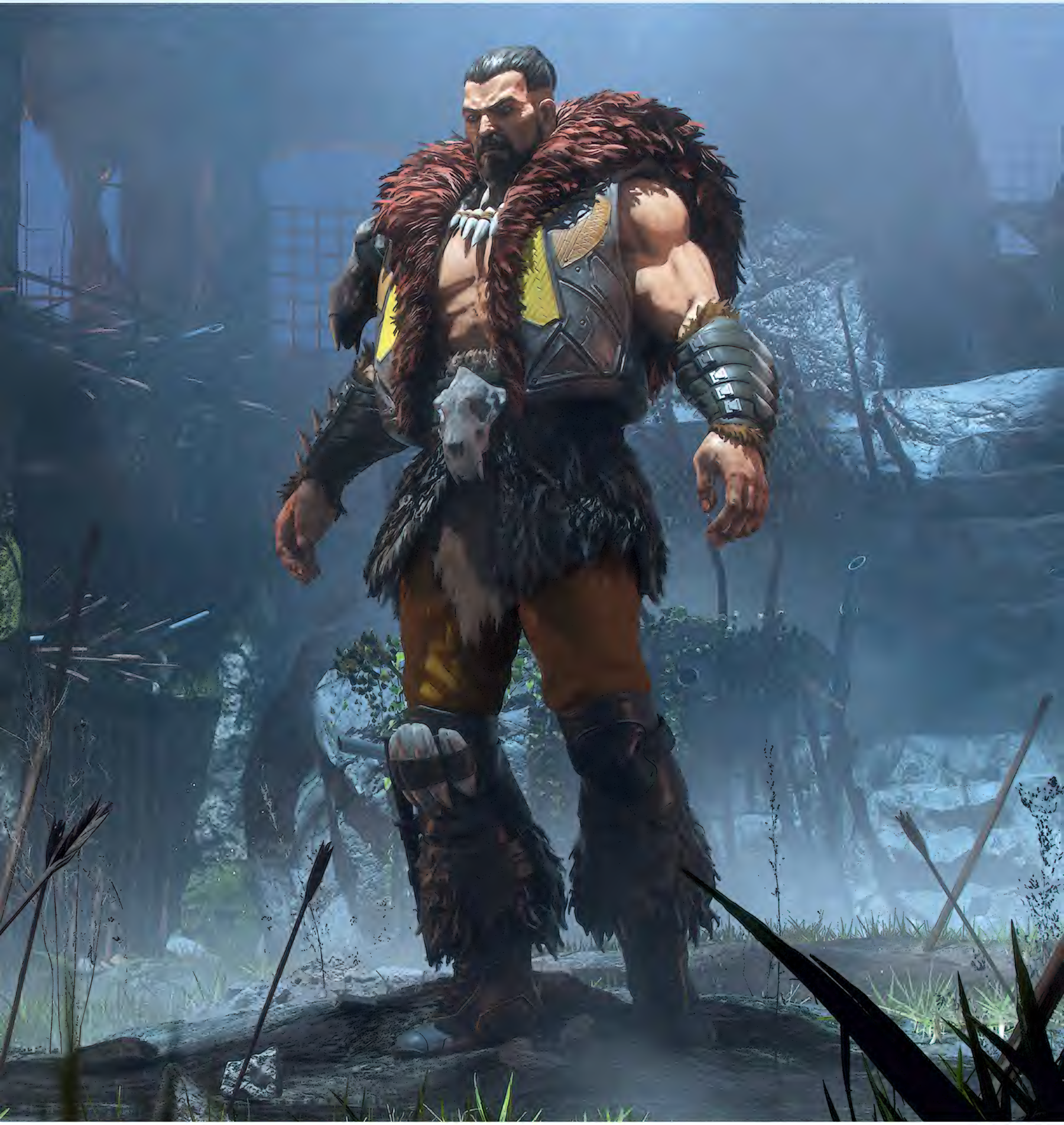

GET READY FOR HOMECOMING SPIRIT!
HOMECOMING


HOMECOMING
F.E.A.S.T.
TRY OUTS

MIDTOWN HIGH SCHOOL

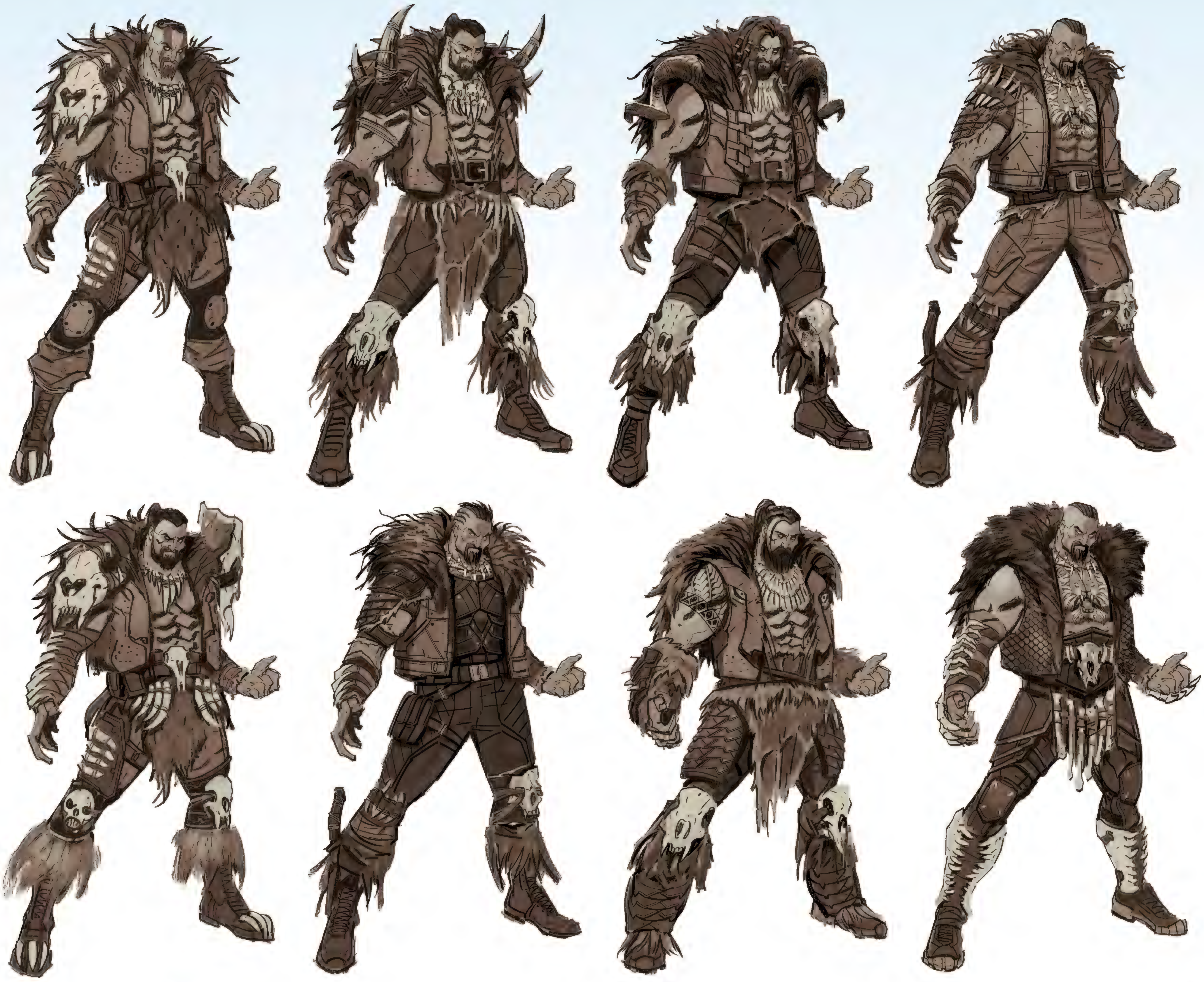
We did a lot of research into older New York high schools and they are surprisingly quite drab inside, with each hallway indistinguishable from the next. In order to add some interest to the interiors, we decided to theme it for homecoming so we would have an excuse to add decorations and color. There were some lively reactions during production, as some Insomniacs felt that a drab interior perfectly captured their high school experience, while an international Insomniac was surprised by what some American high schools looked like inside.

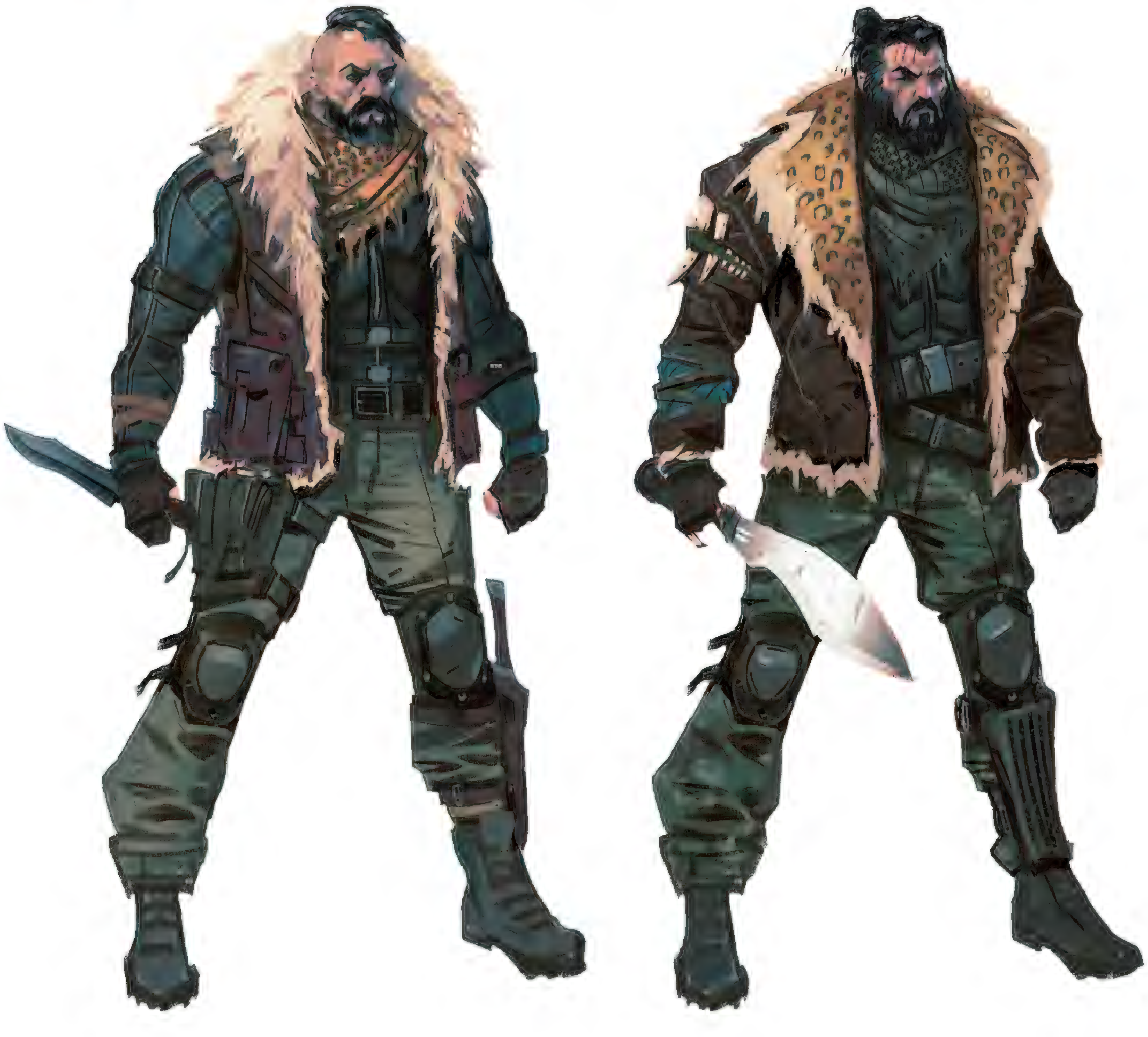
EST. 1962
MIDTOWN HIGH SCHOOL
MIDTOWN HIGH SCHOOL
SCHOOL BUS

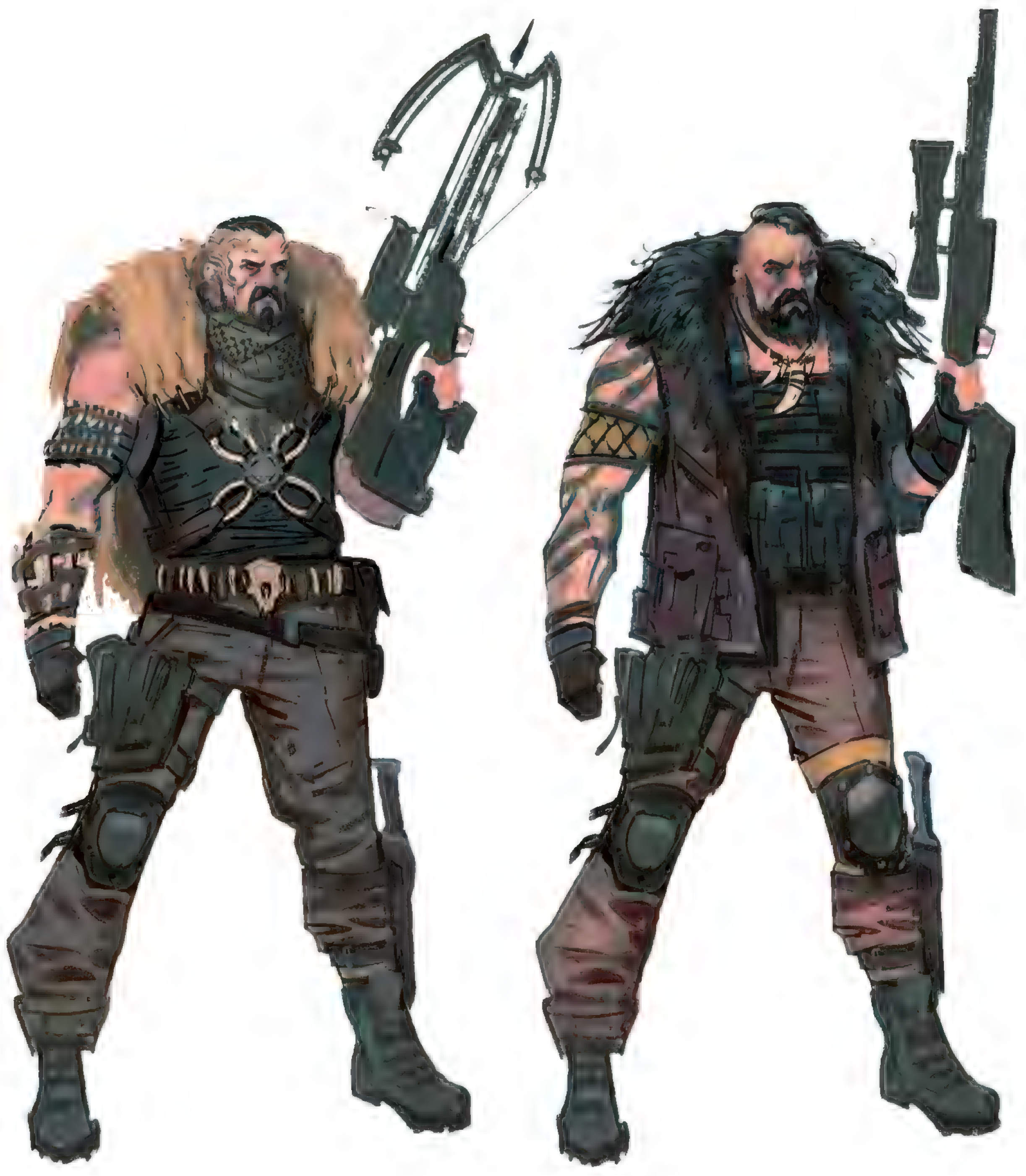


SERGEI KRAVINOFF–KRAVEN THE HUNTER

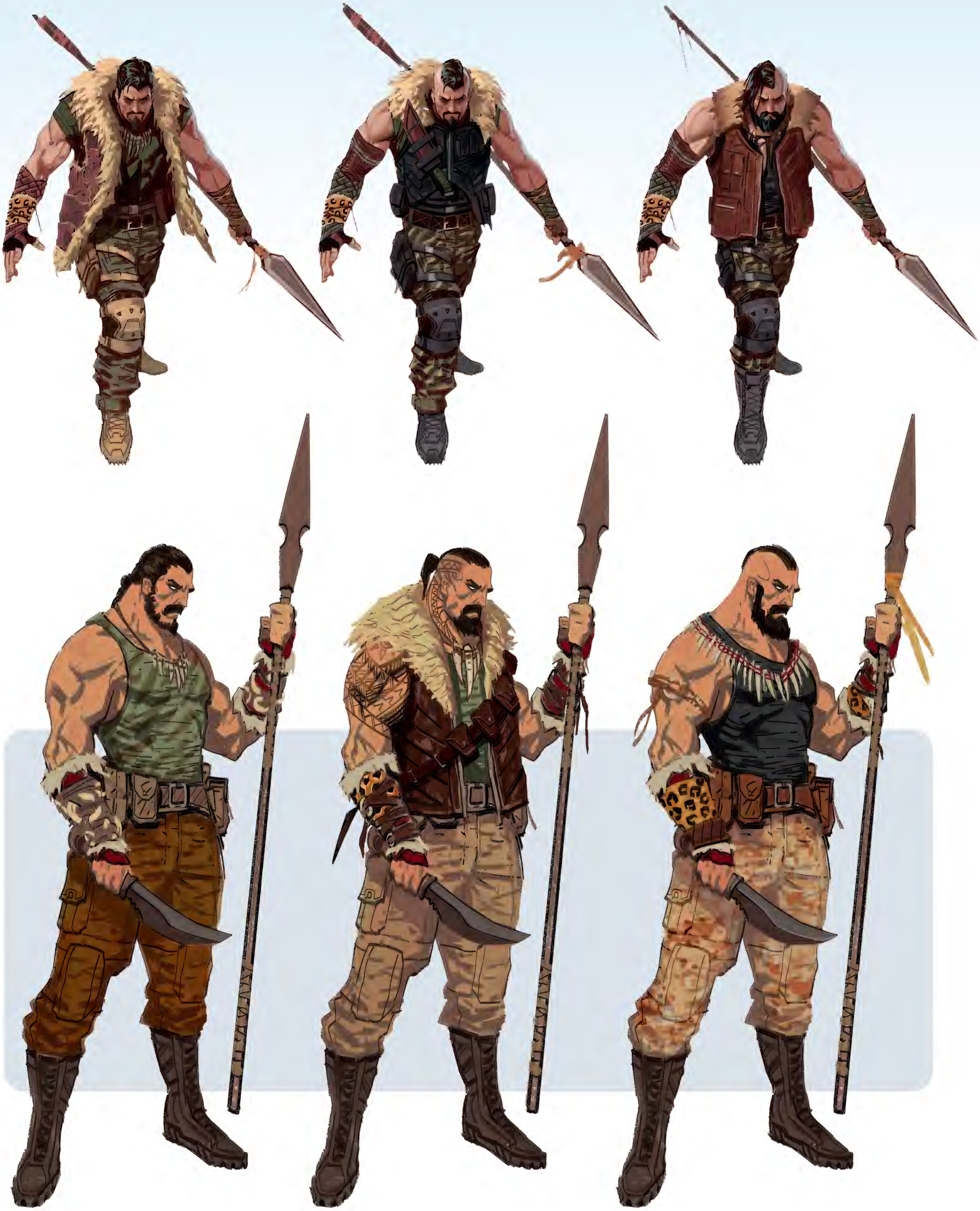
Some characters have only a few sketches because we figured out the design quickly. Other characters will have countless sketches because it took us longer to find the character. Kraven the Hunter was one of the more difficult characters to design. That might seem counterintuitive, considering he ended up looking like he does in the comics, but it took us a while to get there. A lot of the uncertainty came from how to modernize Kraven's look to fit in the streets of Marvel's New York. Would he look silly walking around bare chested, clad in leather and fur? After a long journey of discovery, the answer was no: this is his character, and it should be embraced.







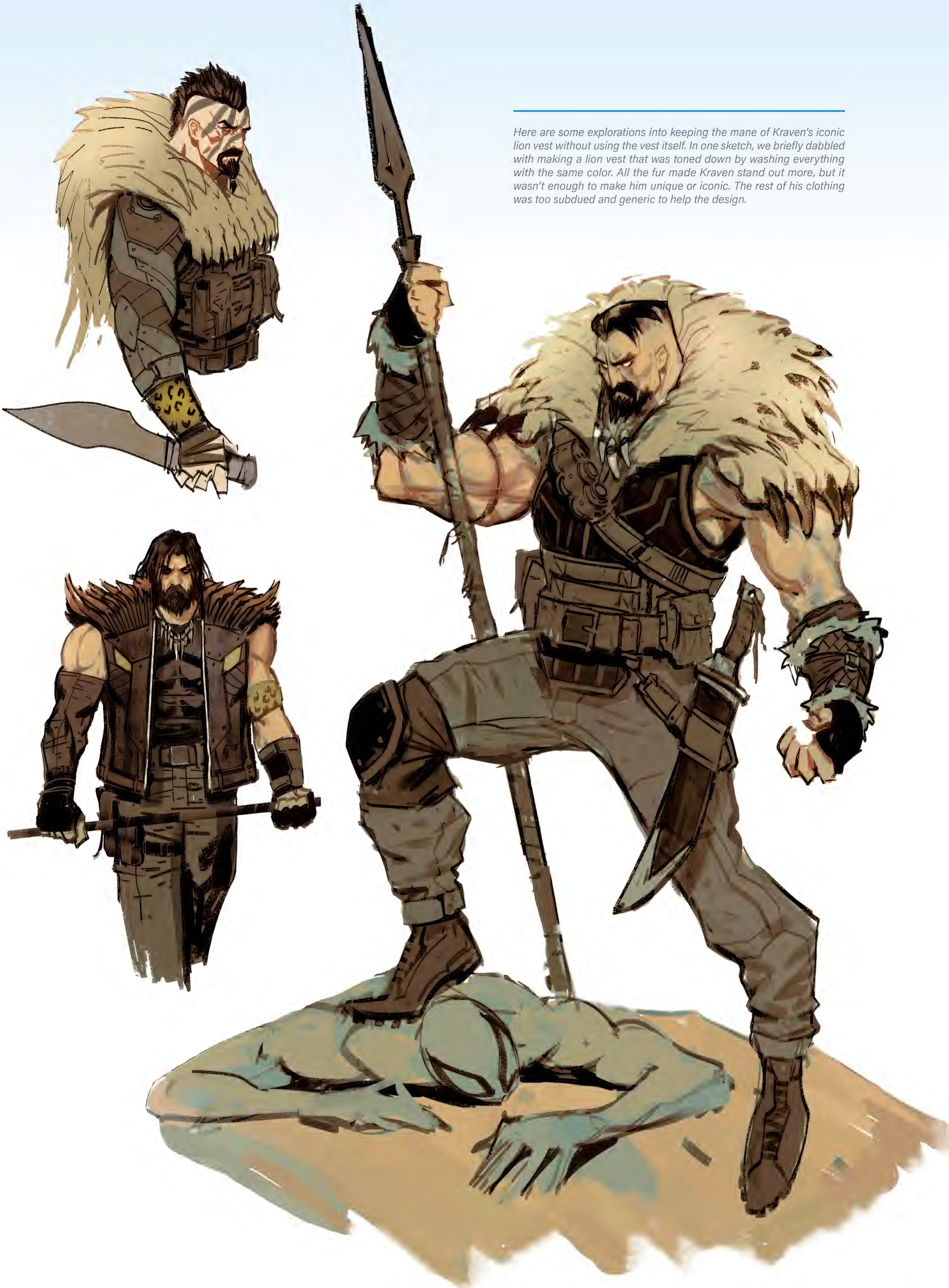
The bottom row features some early attempts to make Kraven a more grounded character. There was very little left of his classic look from the comics. People were much happier when we just took off the shirt and added his lion vest and some bones. Once we embraced Kraven's original design, it was a matter of figuring out the right amount of fur, leather, and bones.

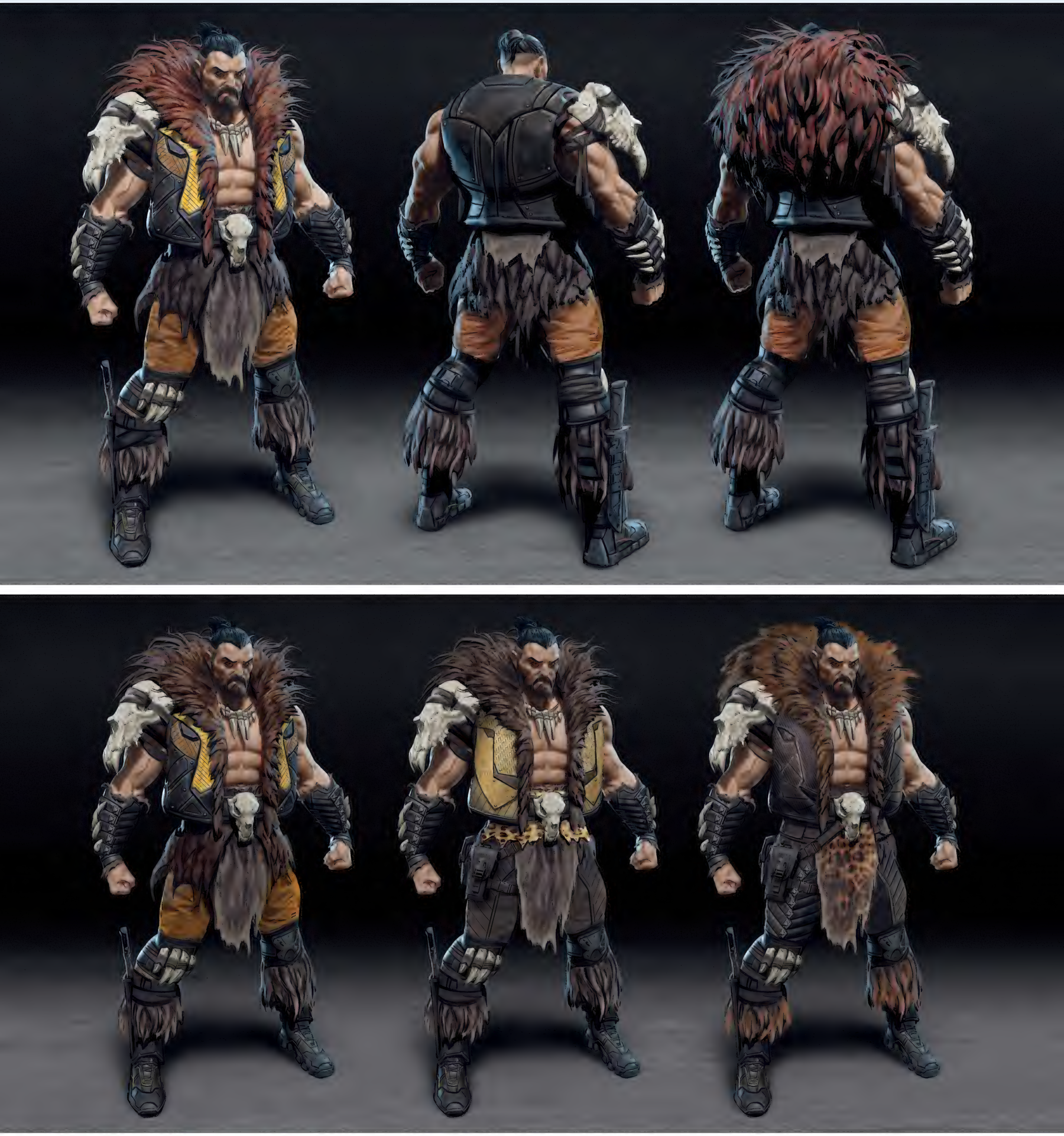


REALIZING KRAVEN

In our efforts to make Kraven more "realistic," we minimized the amount of fur and leather and gave him pouches, kneepads, camo pants, and a more subdued shirt and vest. Although these are all nice designs, they didn't feel unique and seemed as if they could be any character from any video game.

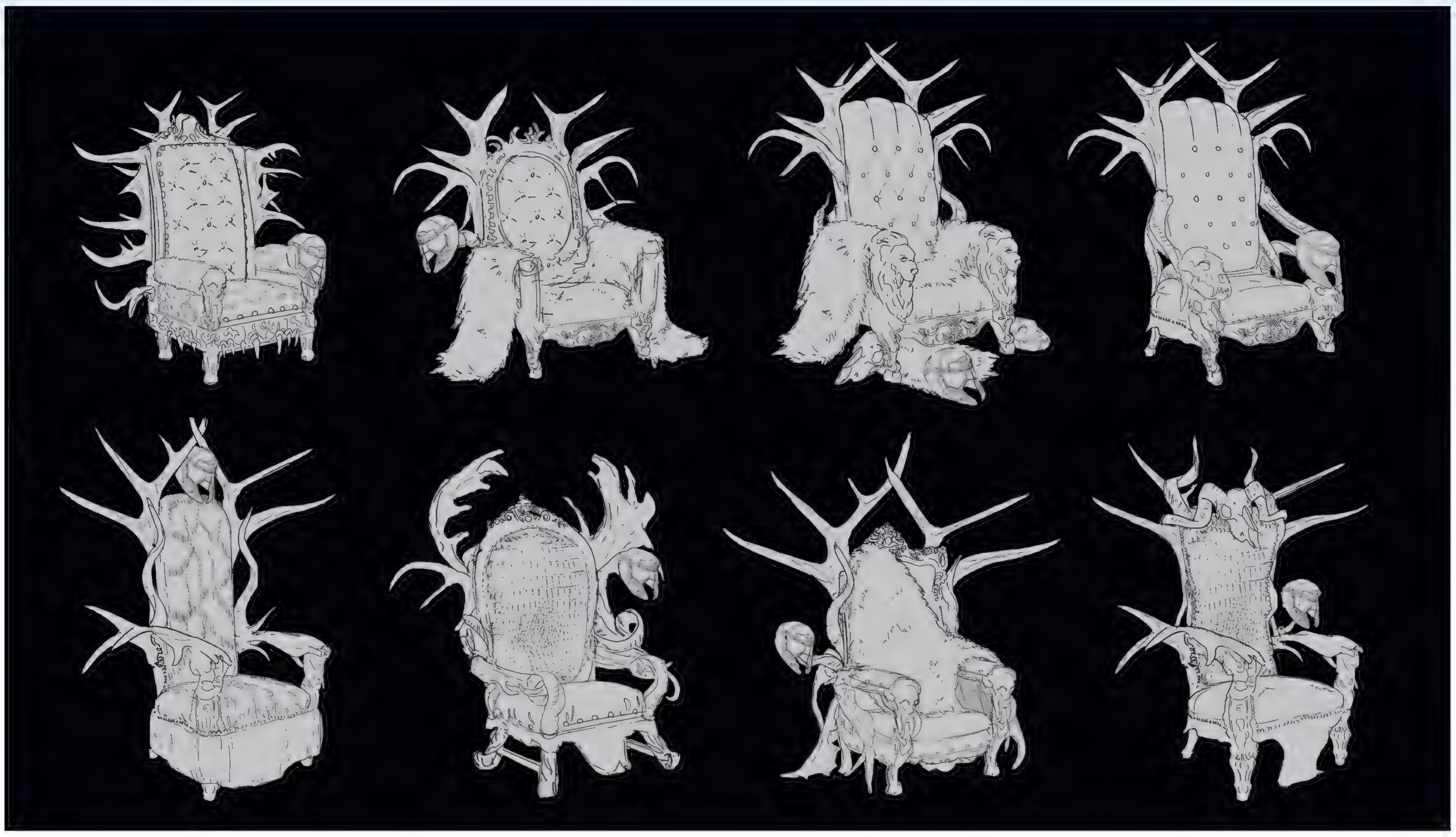
Here are some explorations into keeping the mane of Kraven's iconic lion vest without using the vest itself. In one sketch, we briefly dabbled with making a lion vest that was toned down by washing everything with the same color. All the fur made Kraven stand out more, but it wasn't enough to make him unique or iconic. The rest of his clothing was too subdued and generic to help the design.

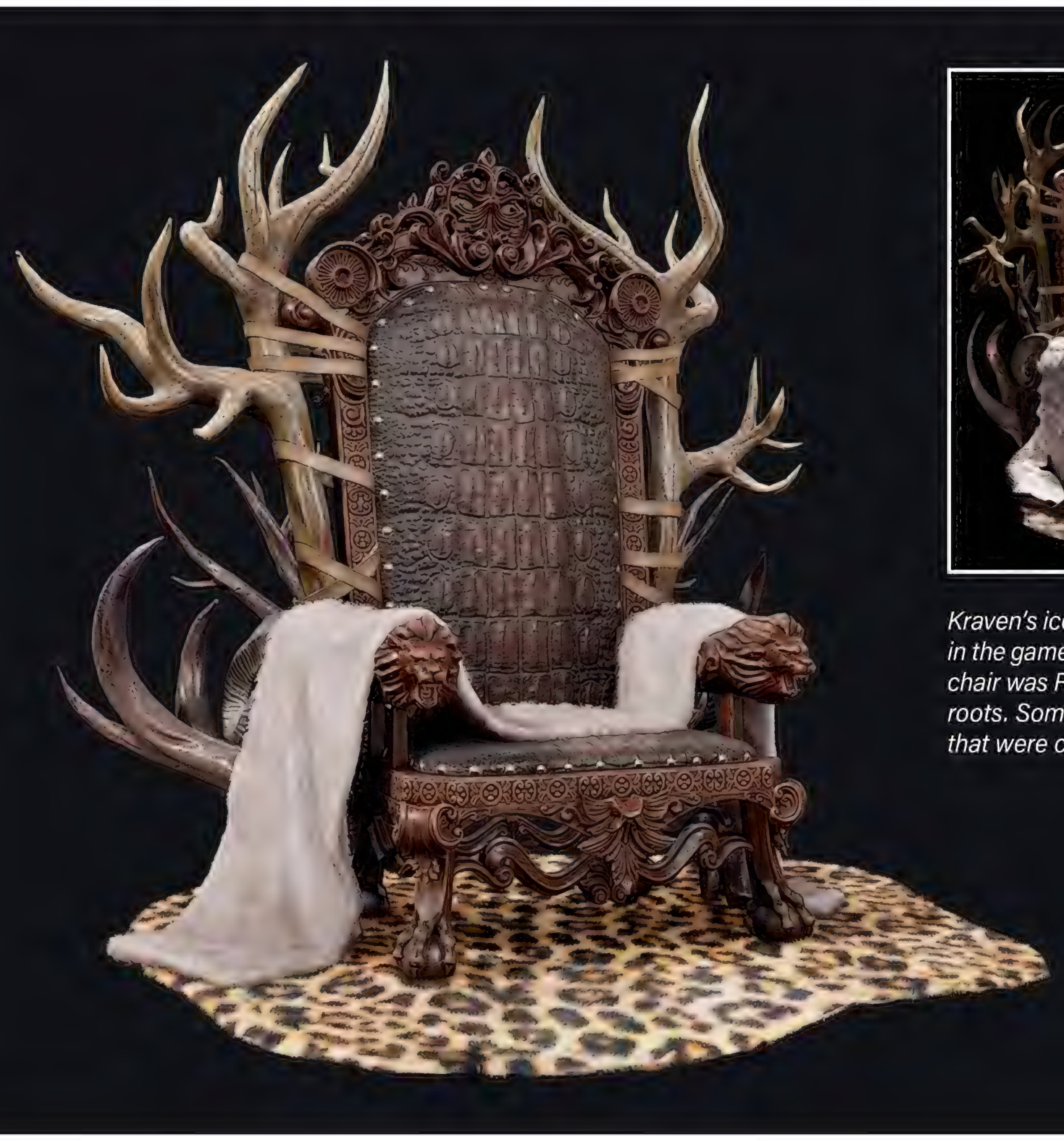




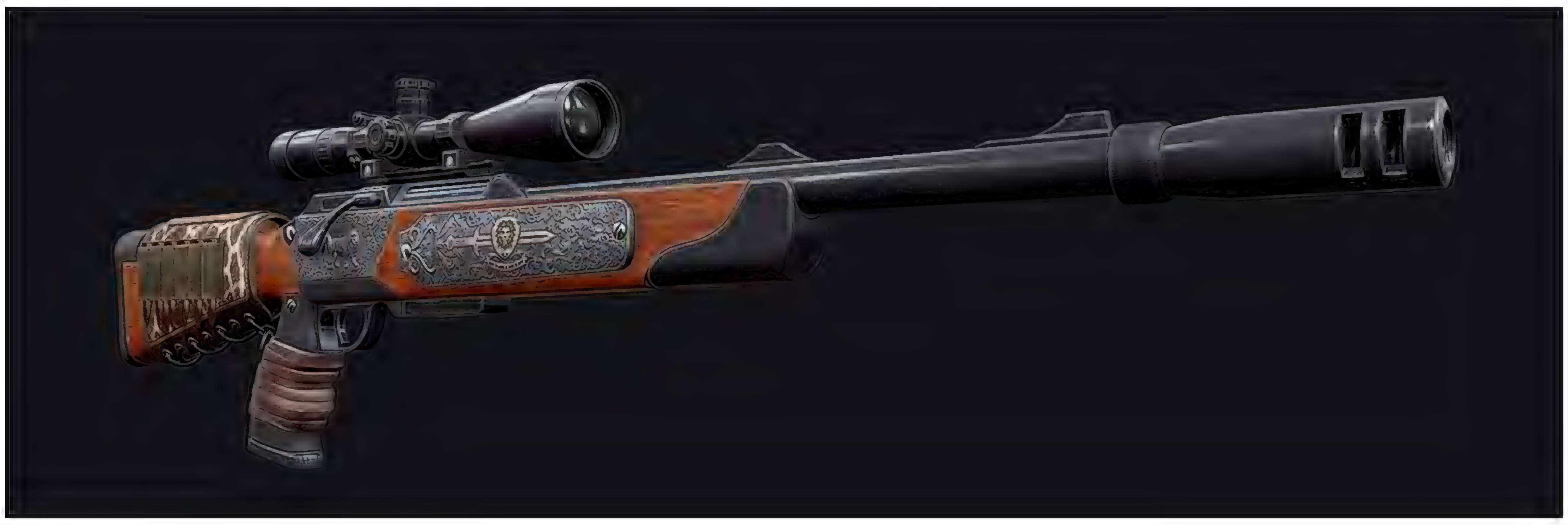
FINALIZING KRAVEN

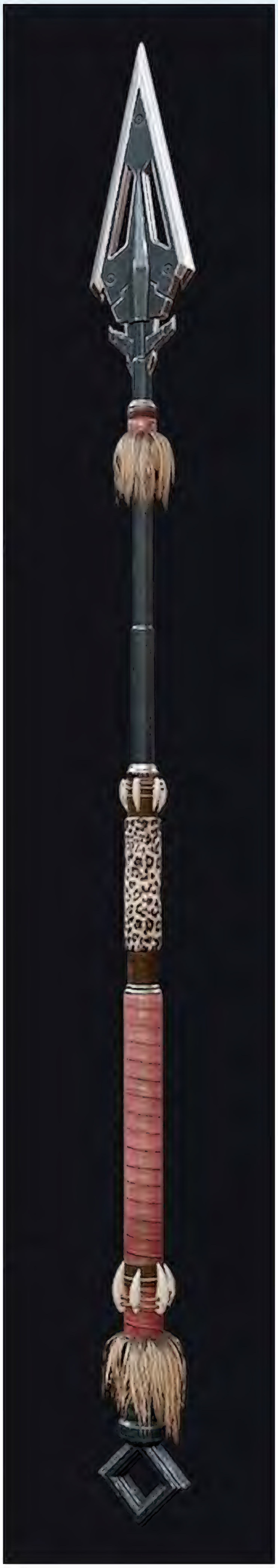
This is a good example of the final polish work that we do on character designs. In this case, we were looking at the color palette and small design elements, like the vest pattern and the pant designs. All of these options would have worked but we picked the parts that were the strongest and combined them to create the final design on the top row. Color was also further refined as we adjusted saturation and value to make sure the right elements were emphasized and the hierarchy of detail was correct.





Kraven's iconic throne makes an appearance in the game. We wanted to make sure that the chair was Russian inspired to reflect Kraven's roots. Some of the sketches featured chairs that were clearly from other cultures.





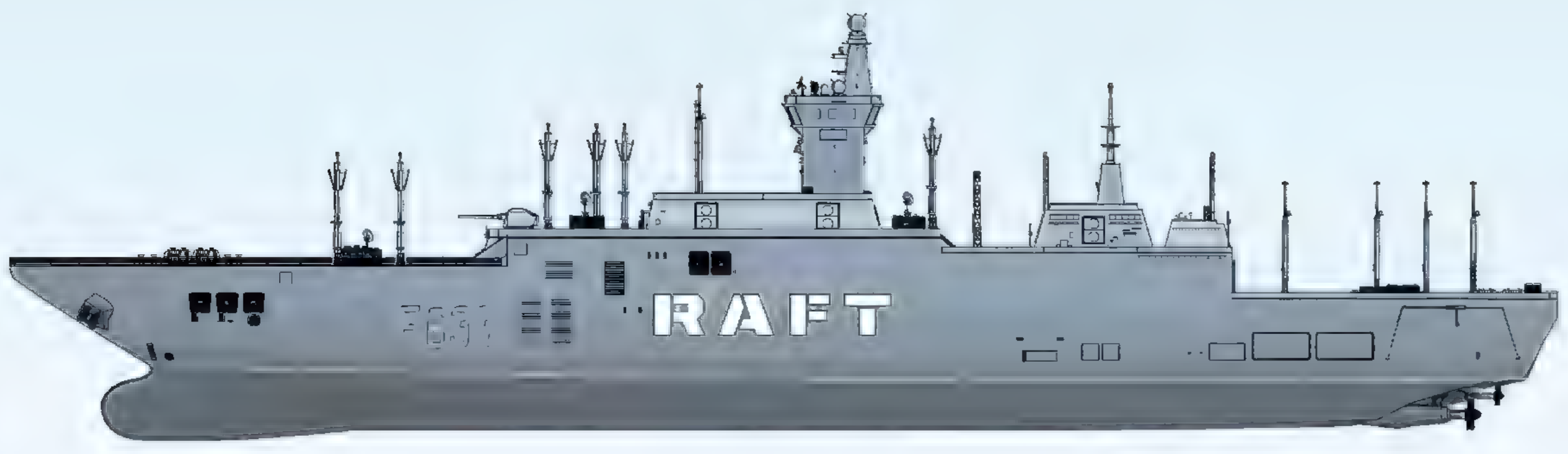
KRAVEN'S GEAR

Kraven reveres his ancestors and revels in the hunt. Items associated with Kraven all reflect this idea. His spear and throne are adorned with trophies from his various hunts and the rifle has an ornate plaque featuring his family crest. It was important not to make his gear too high-tech since Kraven enjoys the challenge of using his superior hunting skills to pit himself against the ultimate prey.

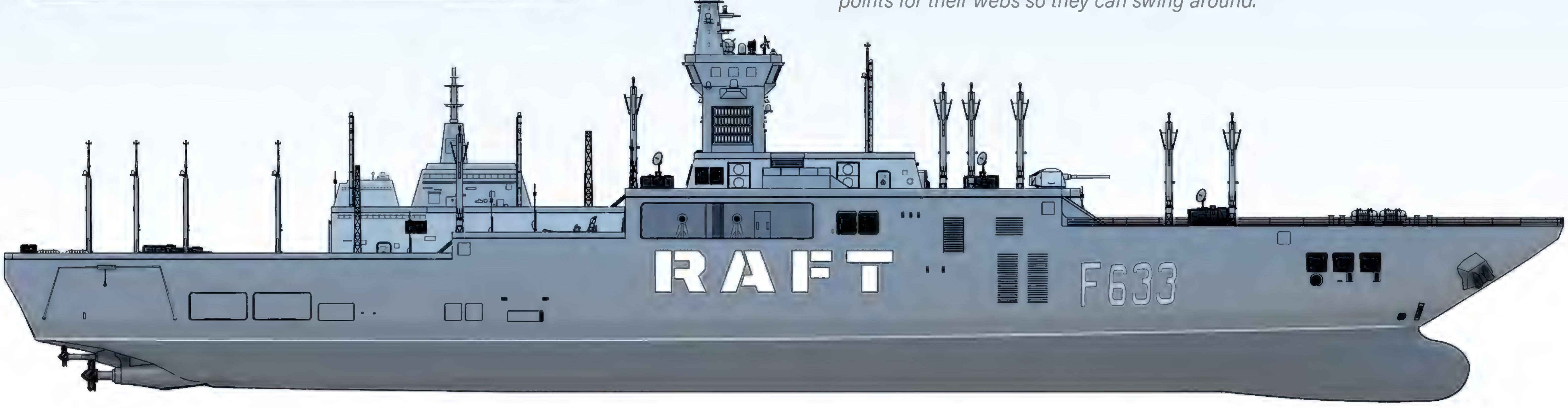
THE EAST RIVER

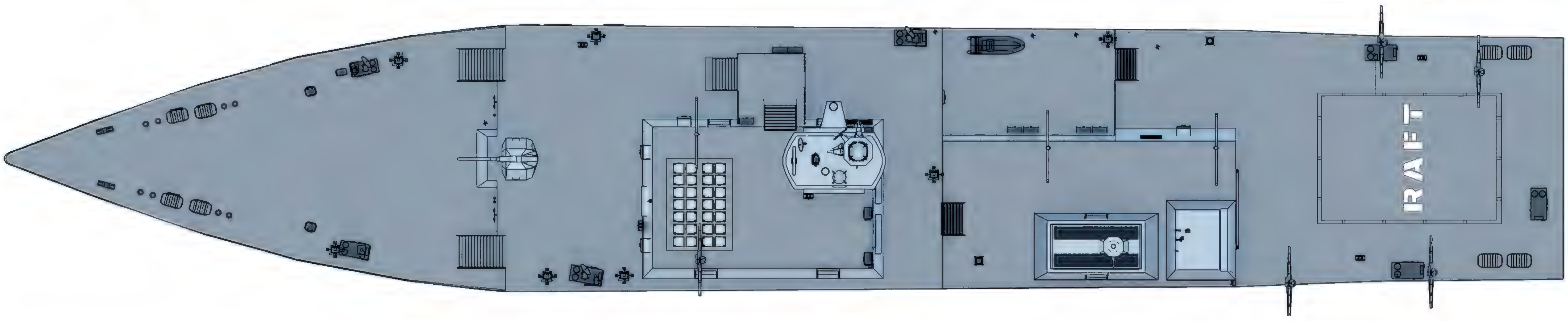
When we added Brooklyn and Queens to the map, the East River became a big feature in the game since it bisects the playable area. The addition of water not only added a lot of new traversal and gameplay opportunities, it also pushed us to improve our water technology. This key art was done early in production to illustrate an epic water battle with the hunters confronting Peter and Miles while attacking the Raft ship carrying Mister Negative and Scorpion.

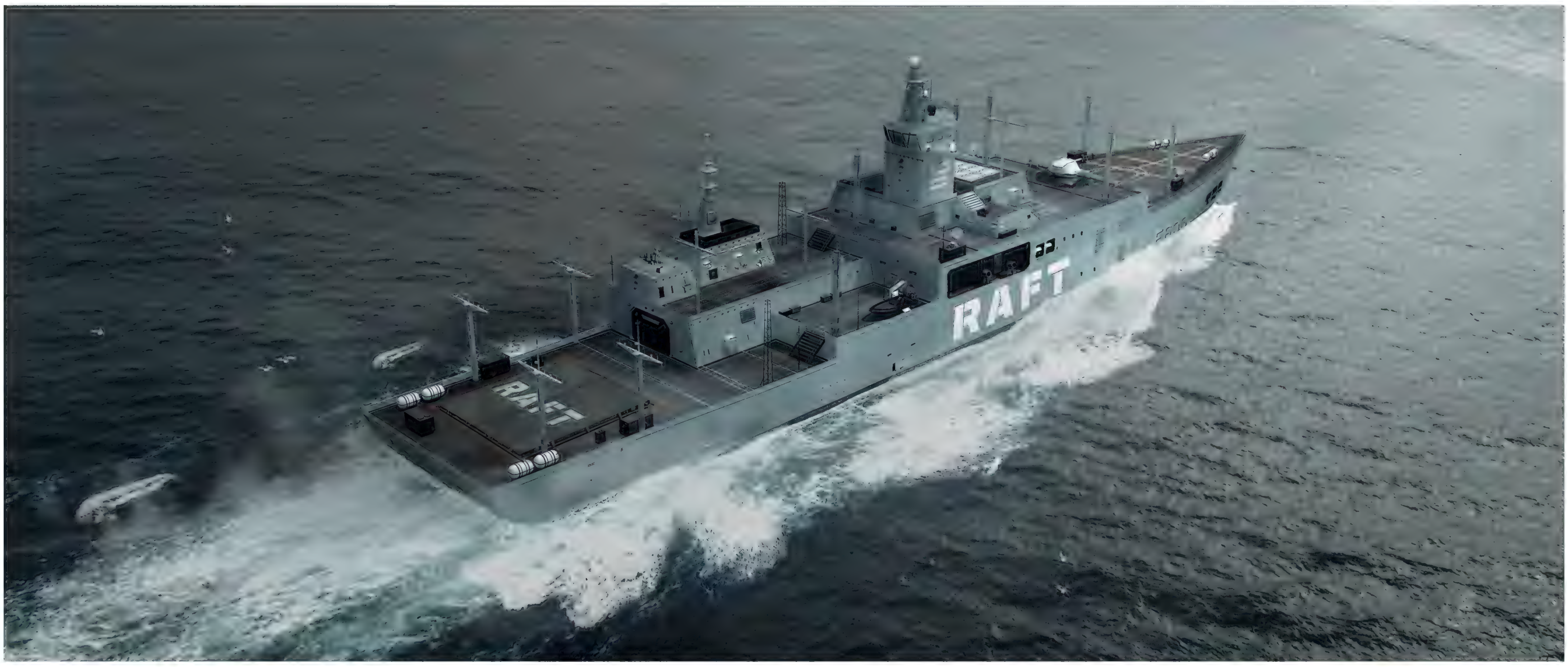
This mission also dramatically introduces the hunters and their mastery of hunting regardless of prey or environment. They are equipped with high-tech weaponry and a wide variety of rugged military-inspired vessels. This is one of our inspirational images that looked like the final mission in visuals and tone. It doesn't always happen this way but this is a case where everyone had the same idea in their head.

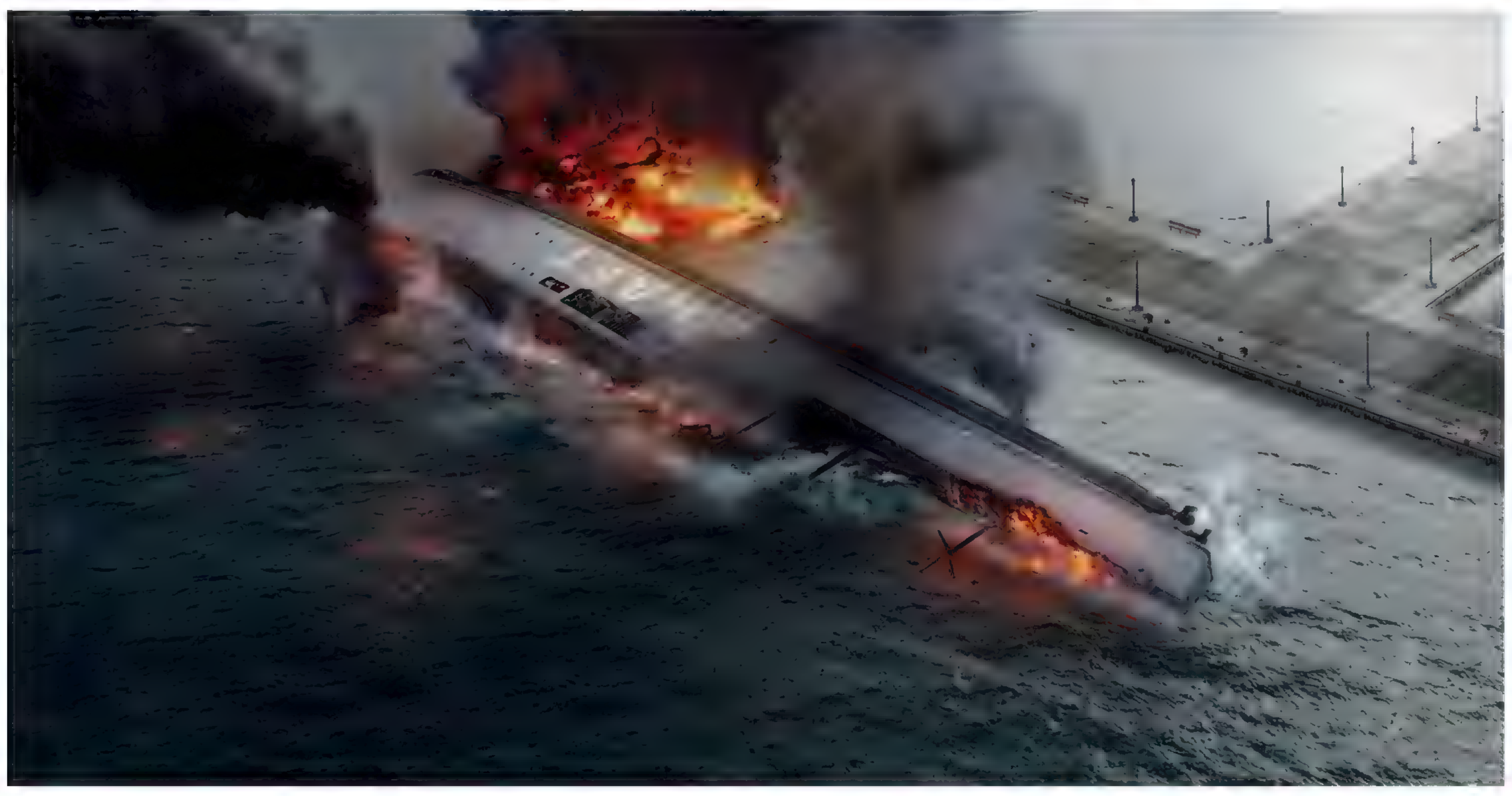


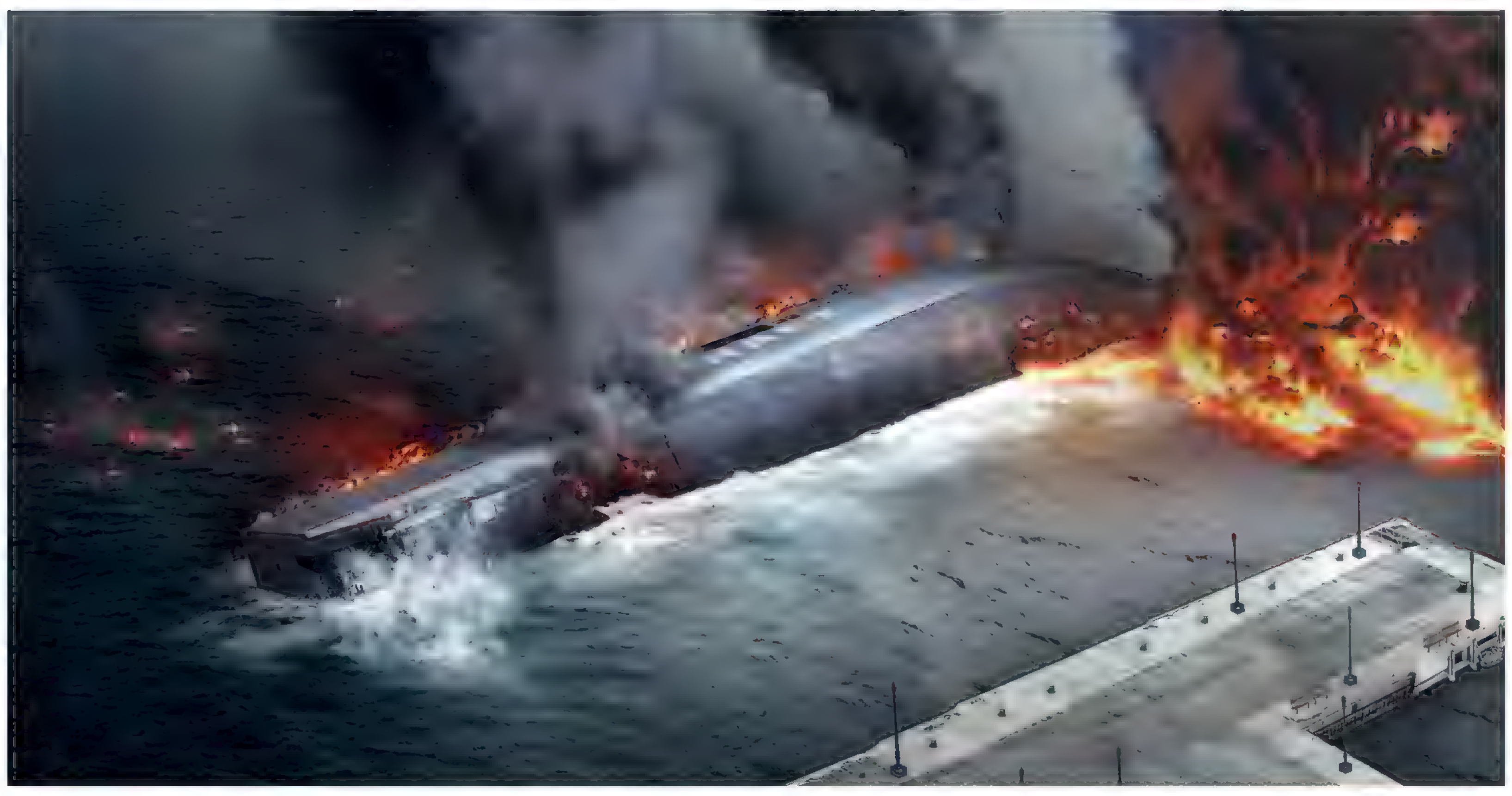
The designers blocked out the gameplay space before we did concepts. The rough ship actually shared many characteristics with real-life frigates so that's the inspiration we used. Frigates are angular with flat areas and rectangular structures that work well with our gameplay. One of the details that deviated from reality was the addition of tall antennas. Our Spider-Men need a lot of perch points for themselves and attachment points for their webs so they can swing around.





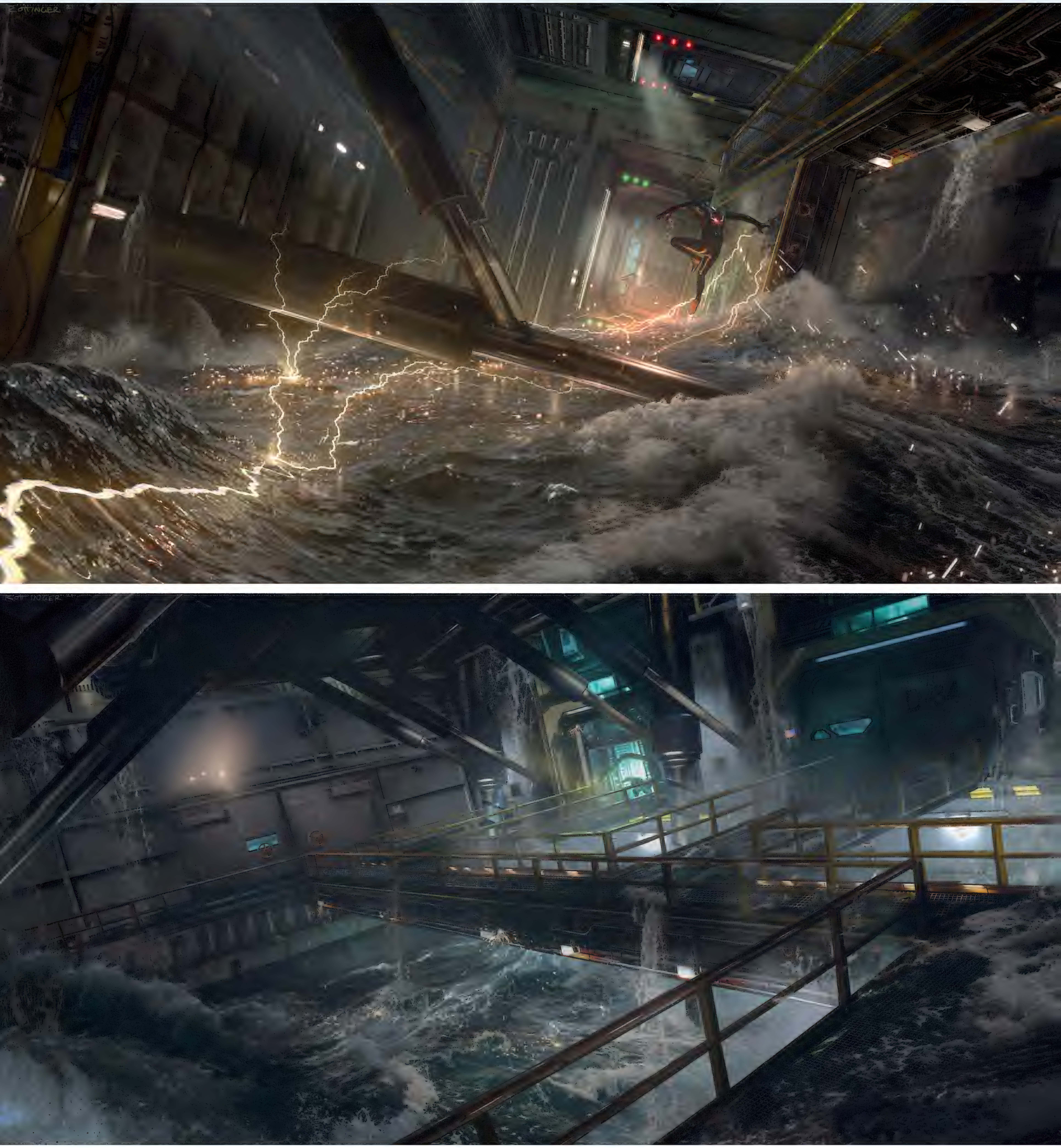




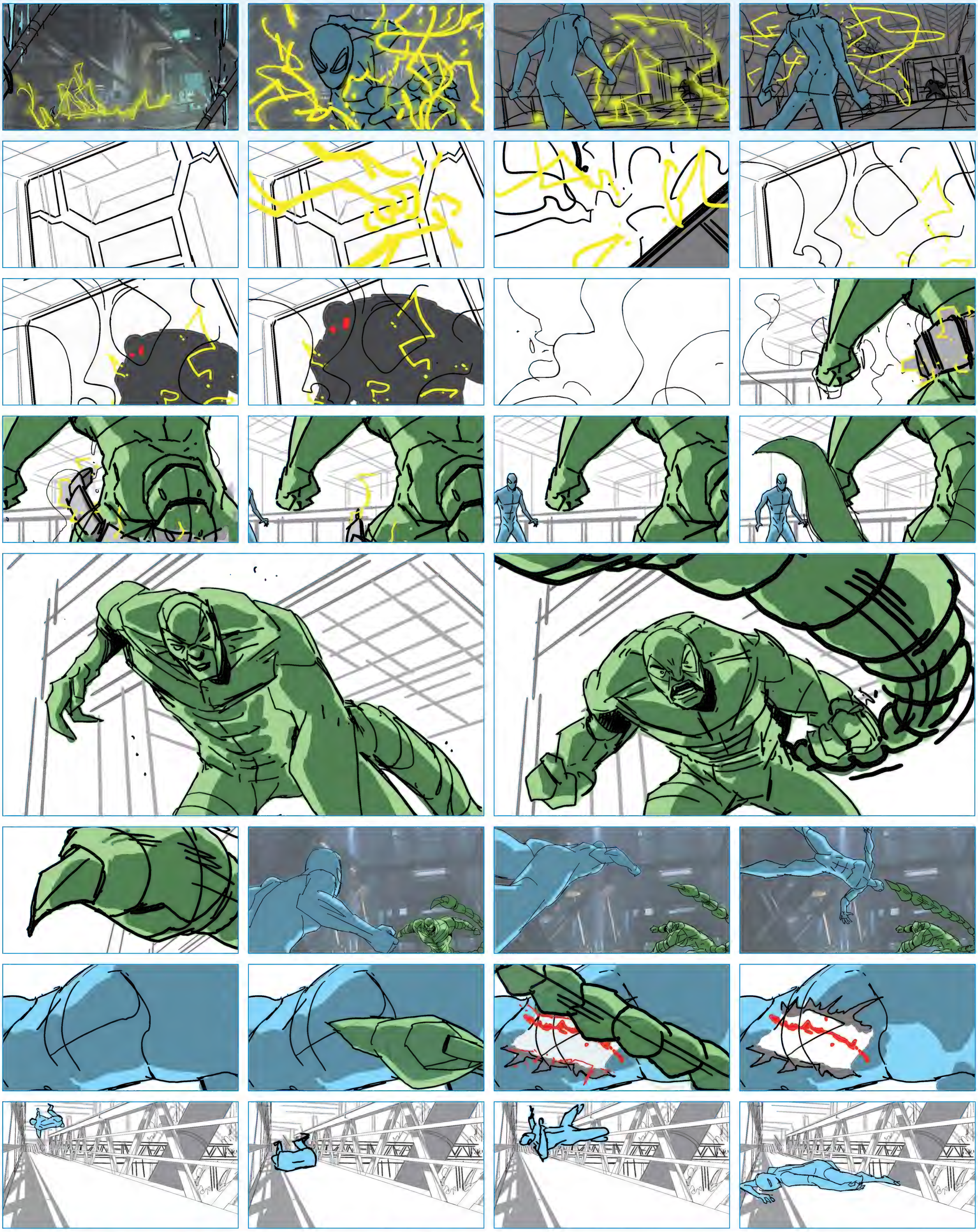


RAFT PRISONER TRANSPORT SHIP

The Raft prisoner transport ship was one of the more ambitious assets in the game as it was a fully realized level that also had to move. It later capsizes and Spider-Man has to fight off hunters on the hull surrounded by flames and wreckage. The ship had to be highly detailed so we designed it from various angles and also illustrated the different states to help the artists build it.

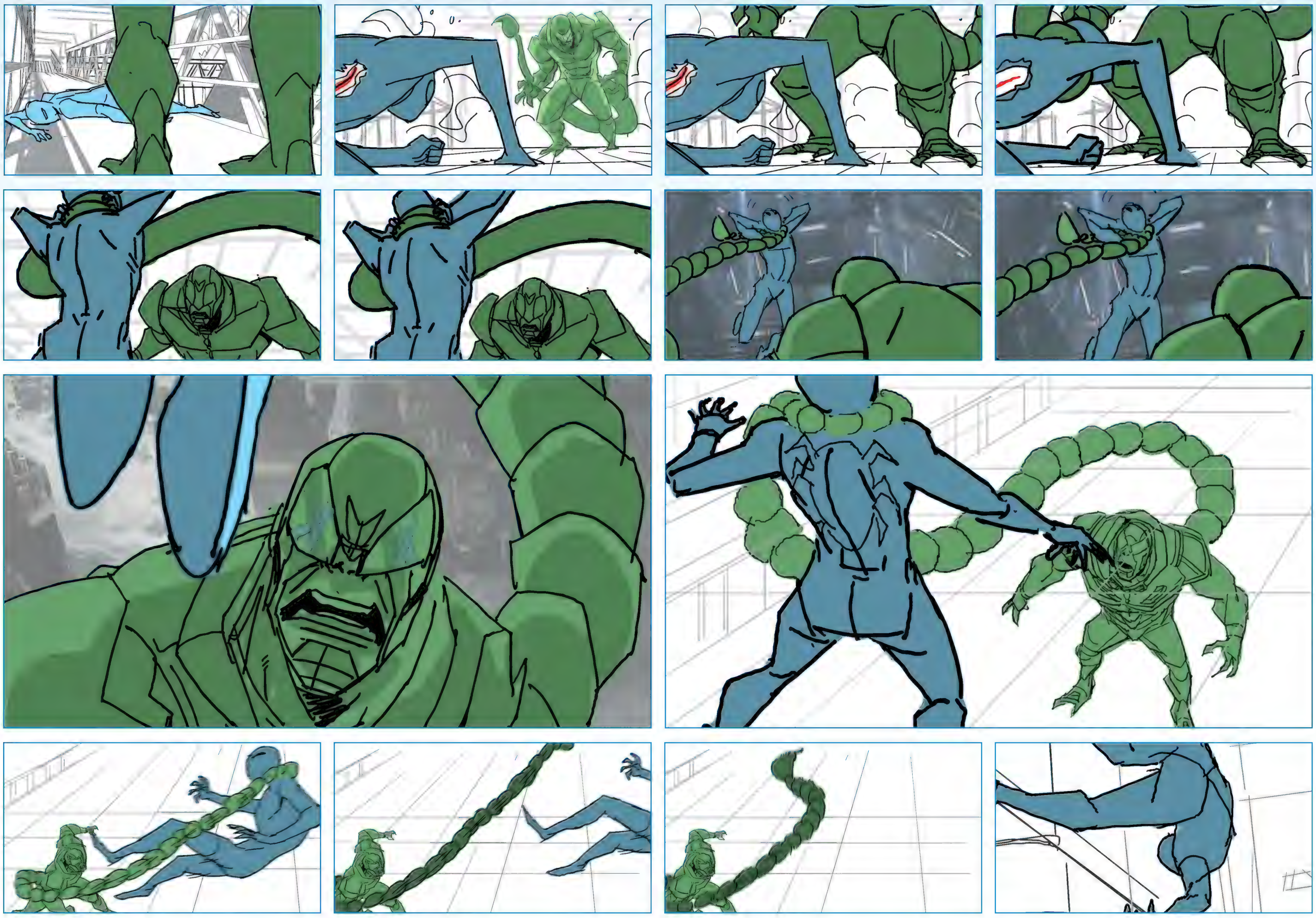


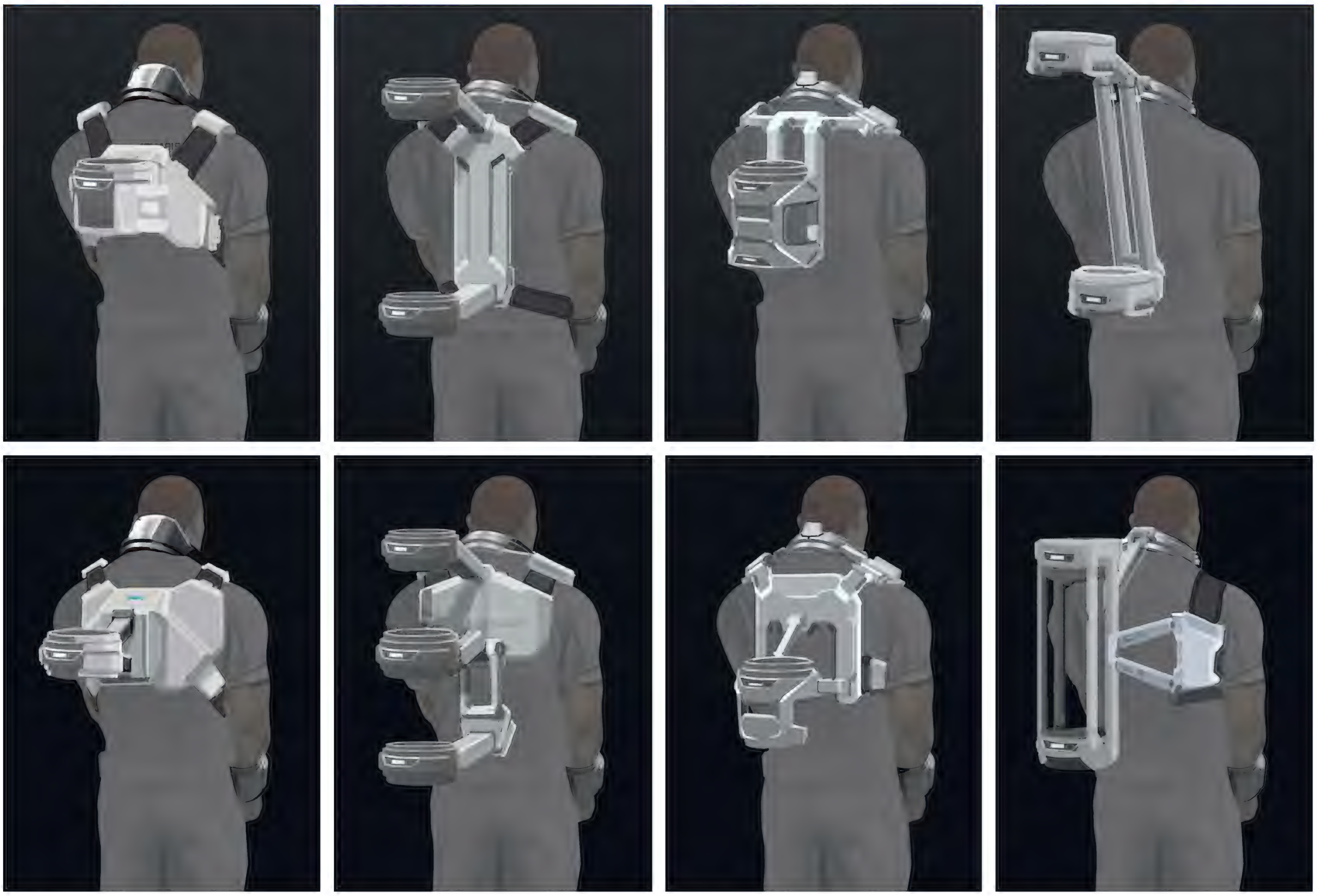
The ship interior was another challenging space. It was listing, so it wasn't always clear which way was up or what was going on despite the orientation of the water. We had to add a lot of details to the interior with clear orientations (like text, railings, and doorways) to help the player understand that the ship was not upright. Pouring water and flashing lights further added to the feeling that the ship was taking on water.

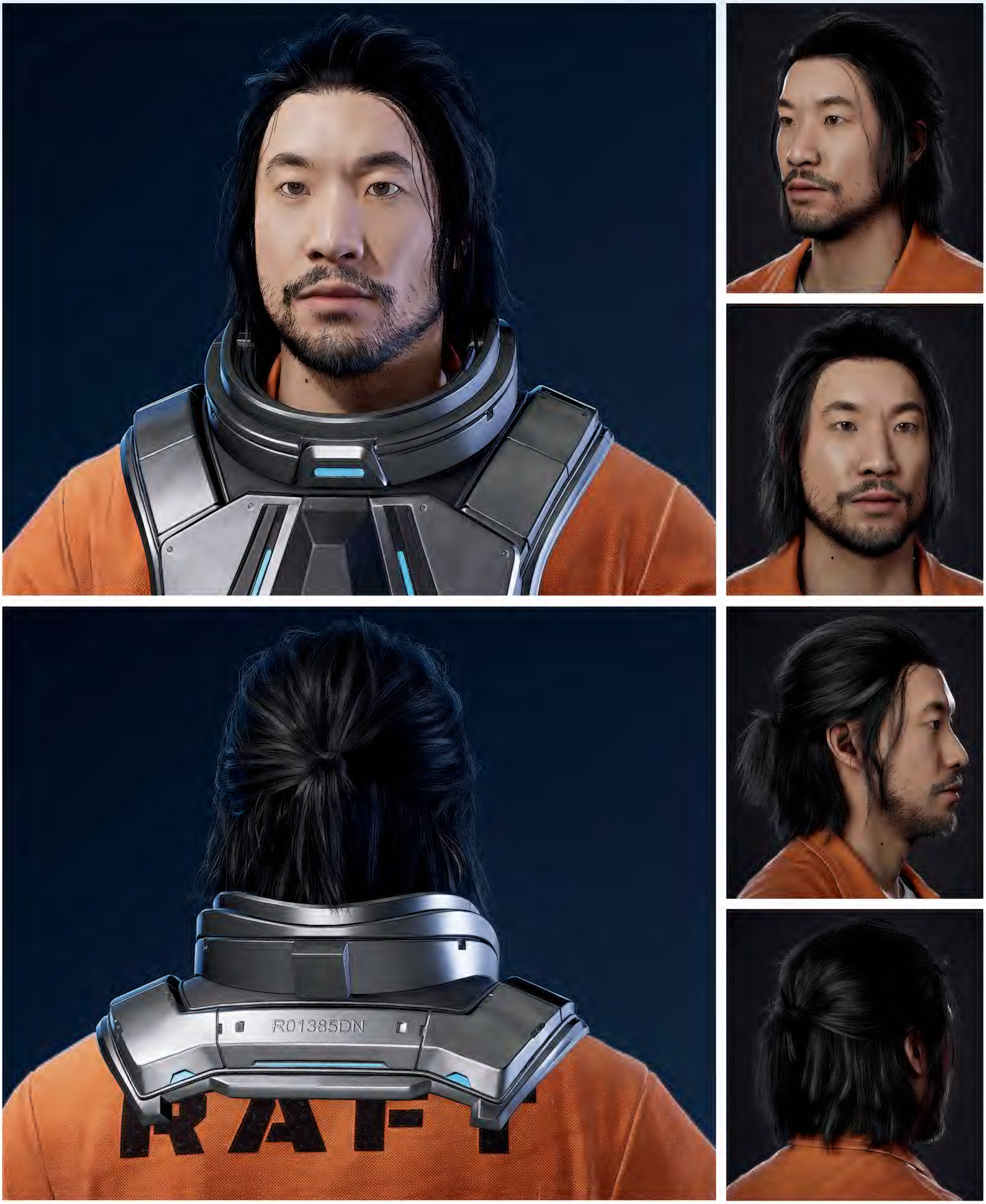


MAC GARGAN—SCORPION

In this sequence, we wanted to show Miles after he is drugged by Scorpion's sting. As Miles begins to hallucinate, his emotional state changes and the point of view switches to his perspective. The angle of his surroundings tilts after he is stung and the scene takes on a frenetic pace and odder angles as the Scorpion's sting begins to affect him.

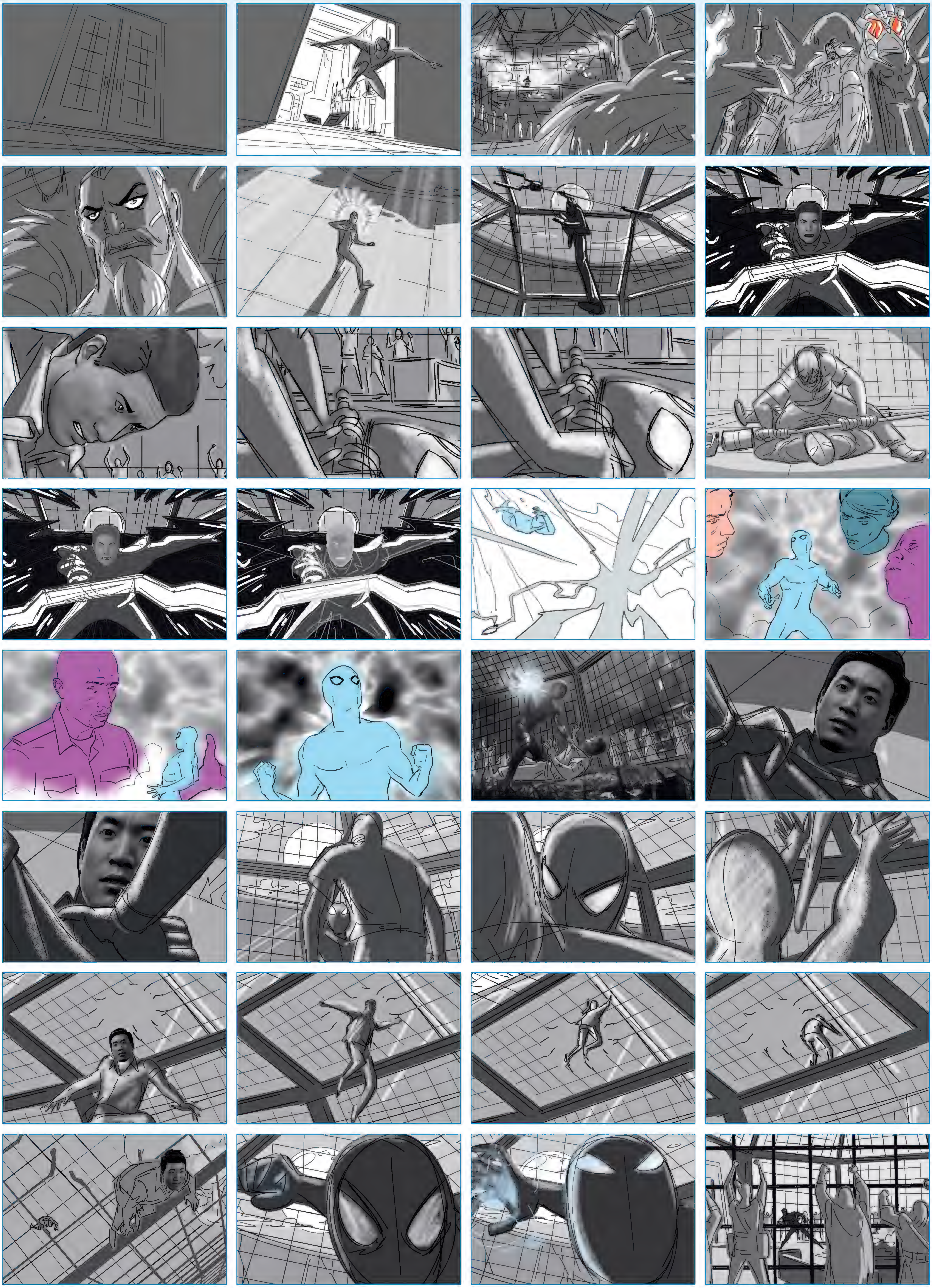






MARTIN LI–MISTER NEGATIVE

Miles unexpectedly runs into Mister Negative during the Raft prisoner transport mission. Mister Negative was a sympathetic villain in the first game and we wanted to change his physical appearance to reflect his inner turmoil over his past misdeeds. His meticulous mind was reflected in his outer appearance with his white suit and neatly coifed hair, so we wanted to offer a contrast to that by giving him an unshaven, unkempt look. Miles struggles with seeing Martin Li throughout the story and these storyboards capture the moment later in the game when Miles physically confronts Mister Negative over the death of his father and needs to make a difficult decision.

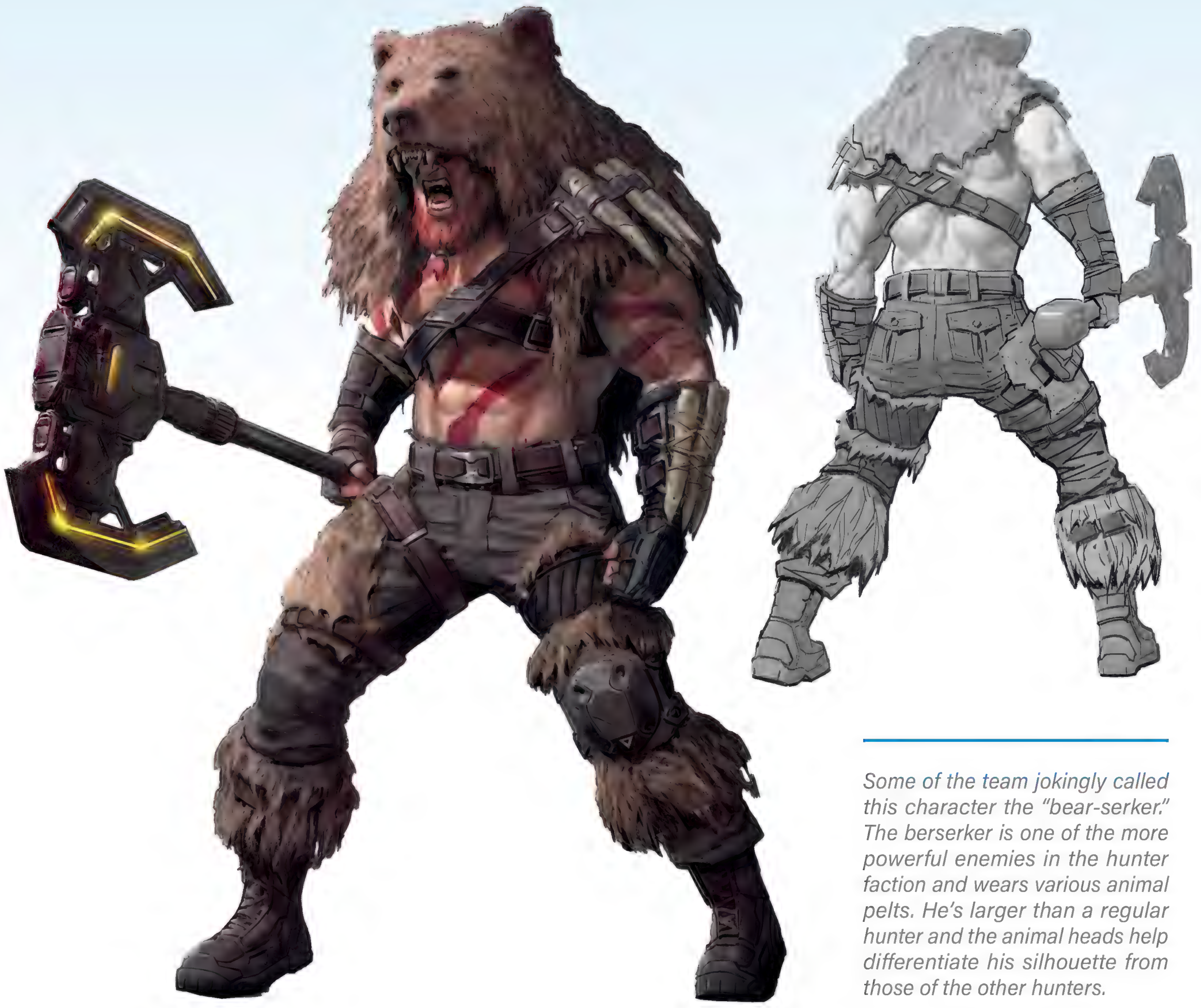


THE HUNTERS

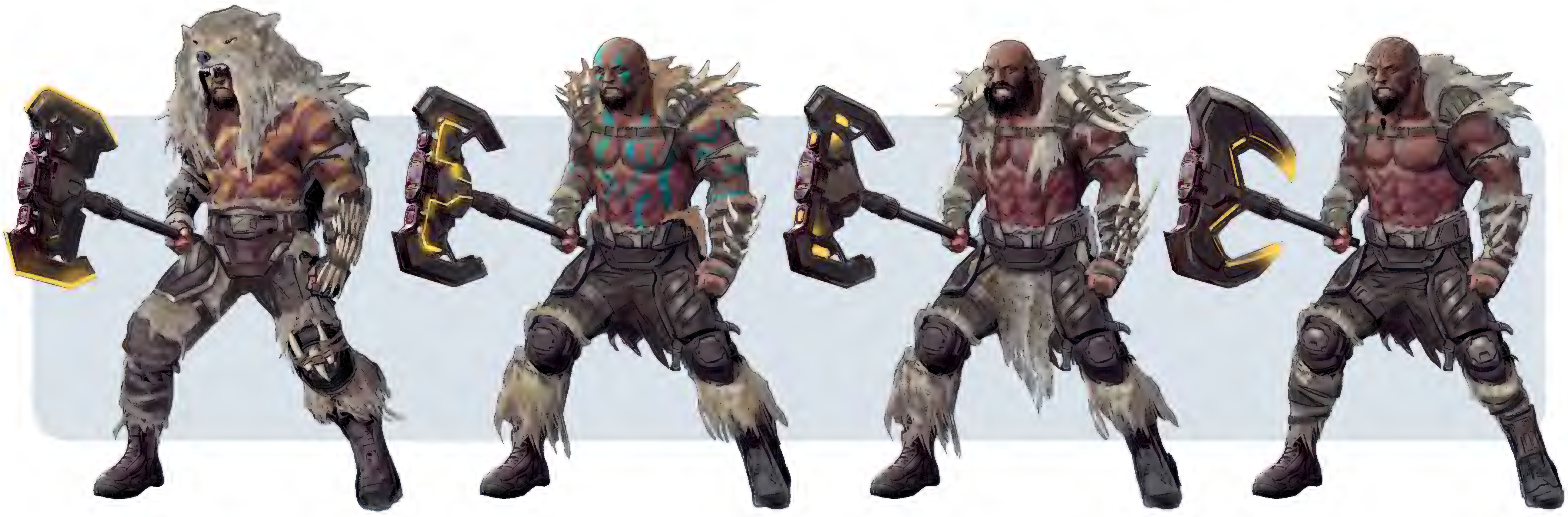
An international band of hunters follow Kraven around the world in search of the ultimate prey. We had the same question with the hunters as we did with Kraven: would they look silly wearing leather and fur in the middle of Marvel's New York? That question was quickly answered when attempts to dilute their look made them feel generic and uninspired.

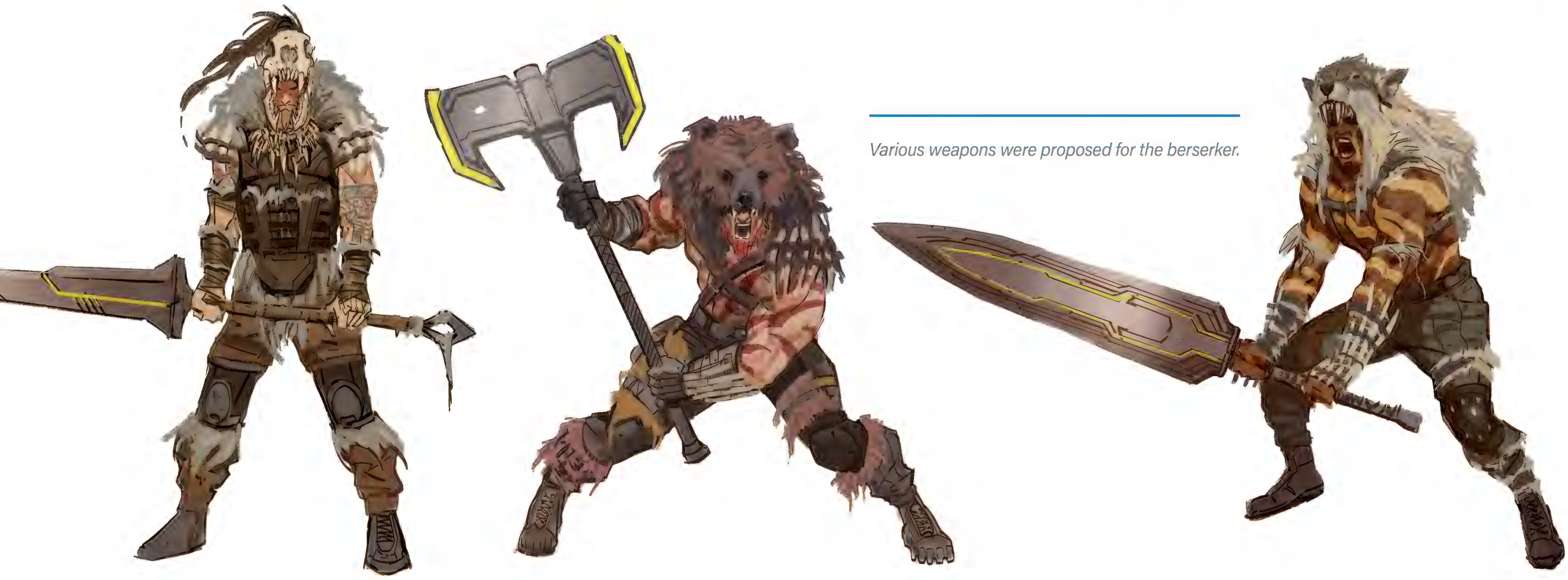
At the end of the day, we were making a game about Super Heroes so we don't want to lose the "Super" part of any of the characters, villains included.

In order to strike that happy medium, we made their clothing more fanciful but grounded their equipment. Their vehicles and tech are inspired by what a modern military might use. While their weapons have fantasy-inspired shapes and designs, there is a bit of tech boosting them to make the hunters more formidable enemies.

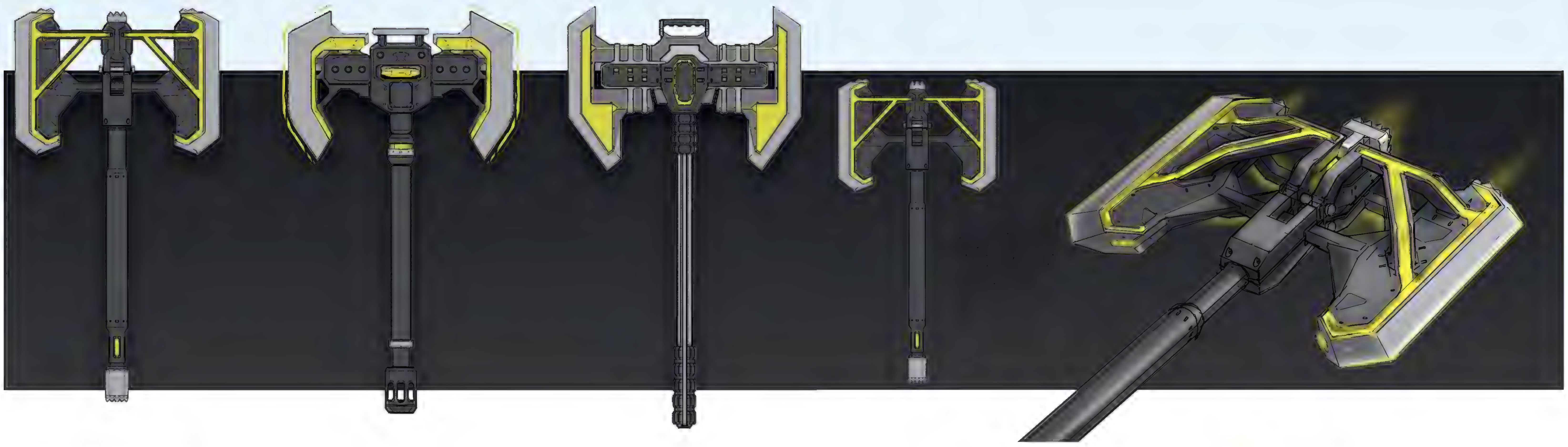


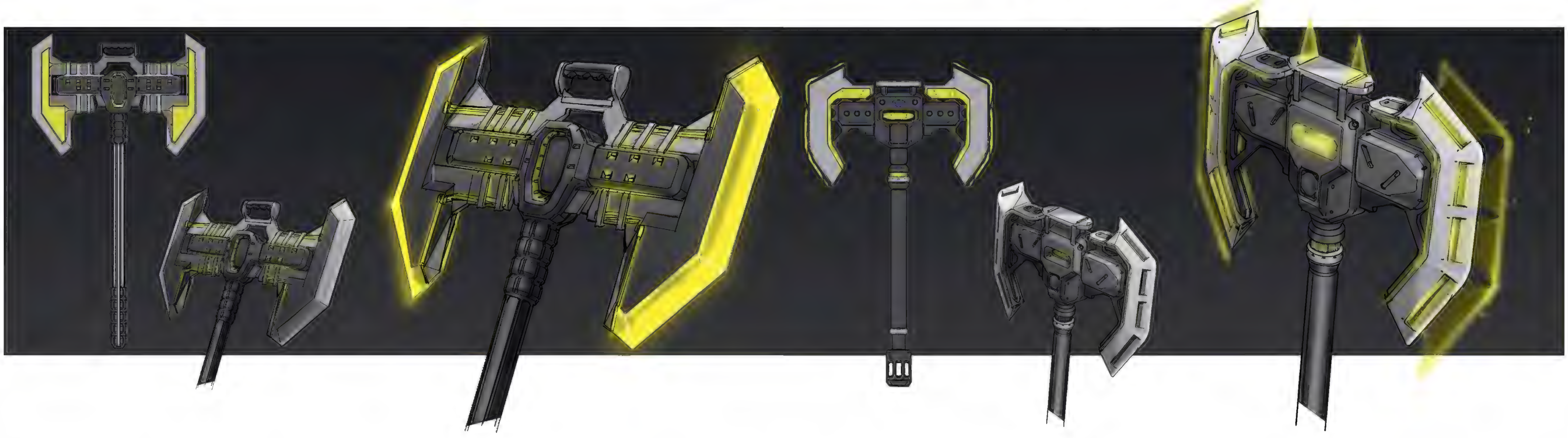
Some of the team jokingly called this character the "bear-serker." The berserker is one of the more powerful enemies in the hunter faction and wears various animal pelts. He's larger than a regular hunter and the animal heads help differentiate his silhouette from those of the other hunters.

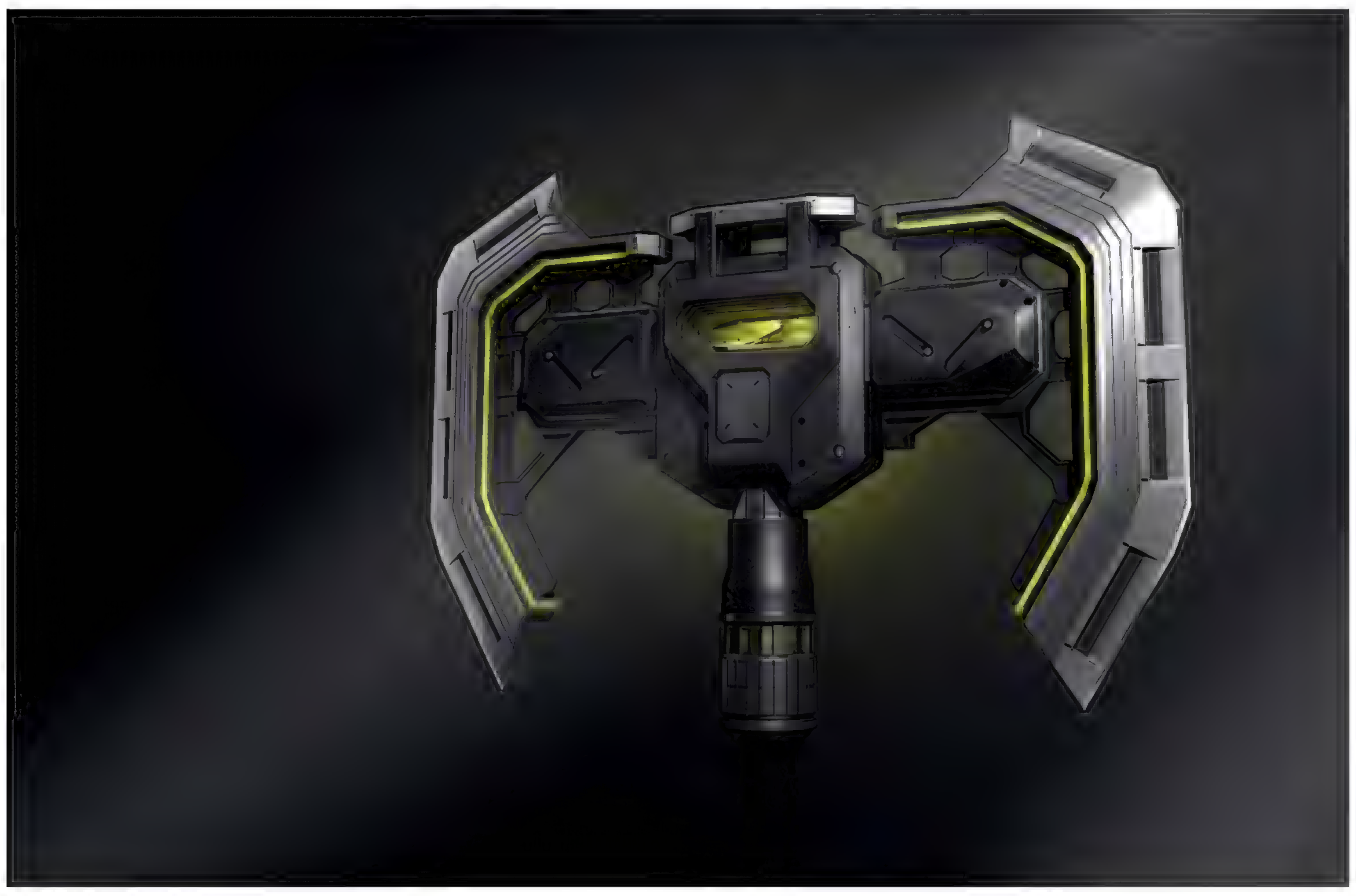


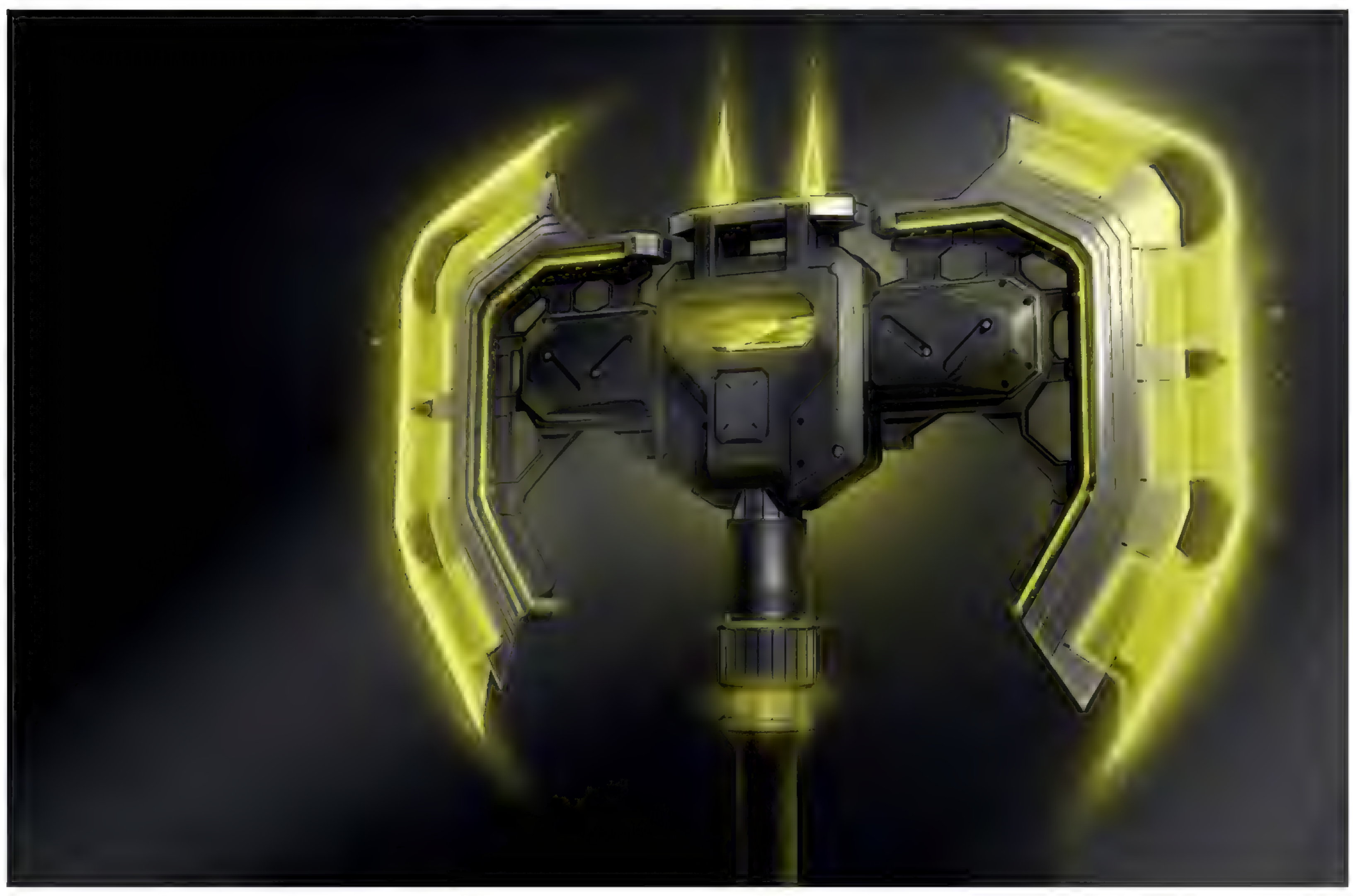


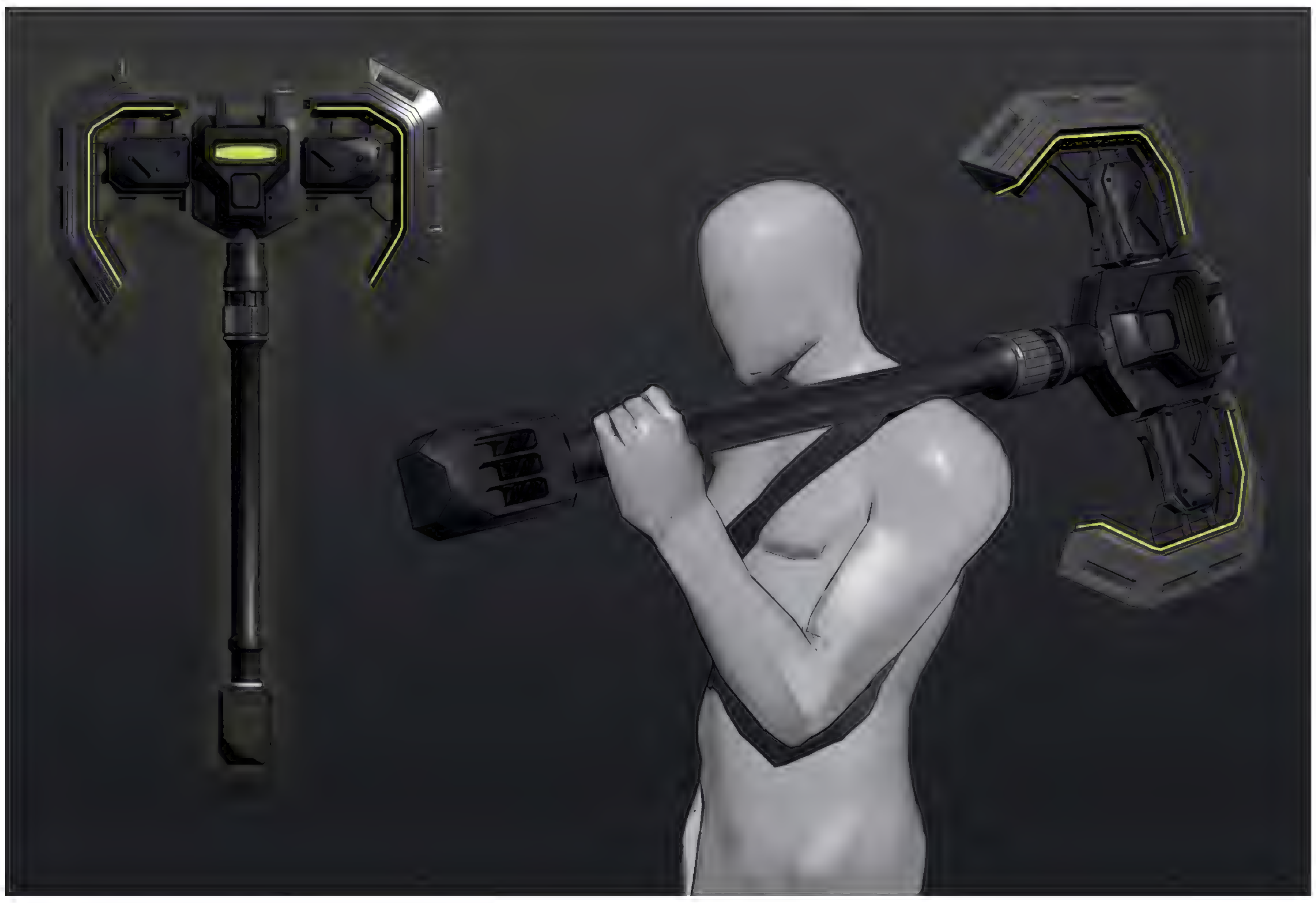
Various weapons were proposed for the berserker.





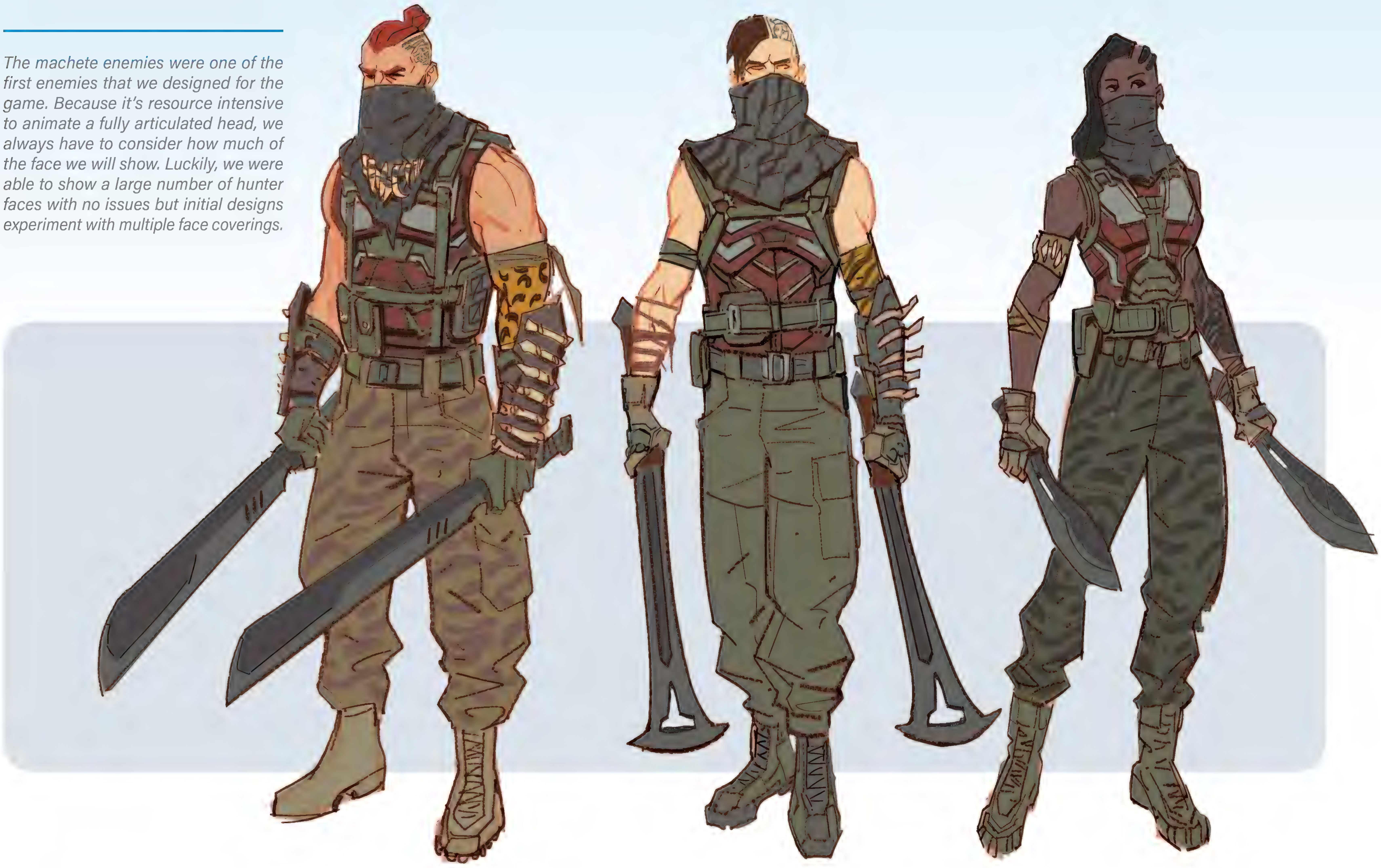




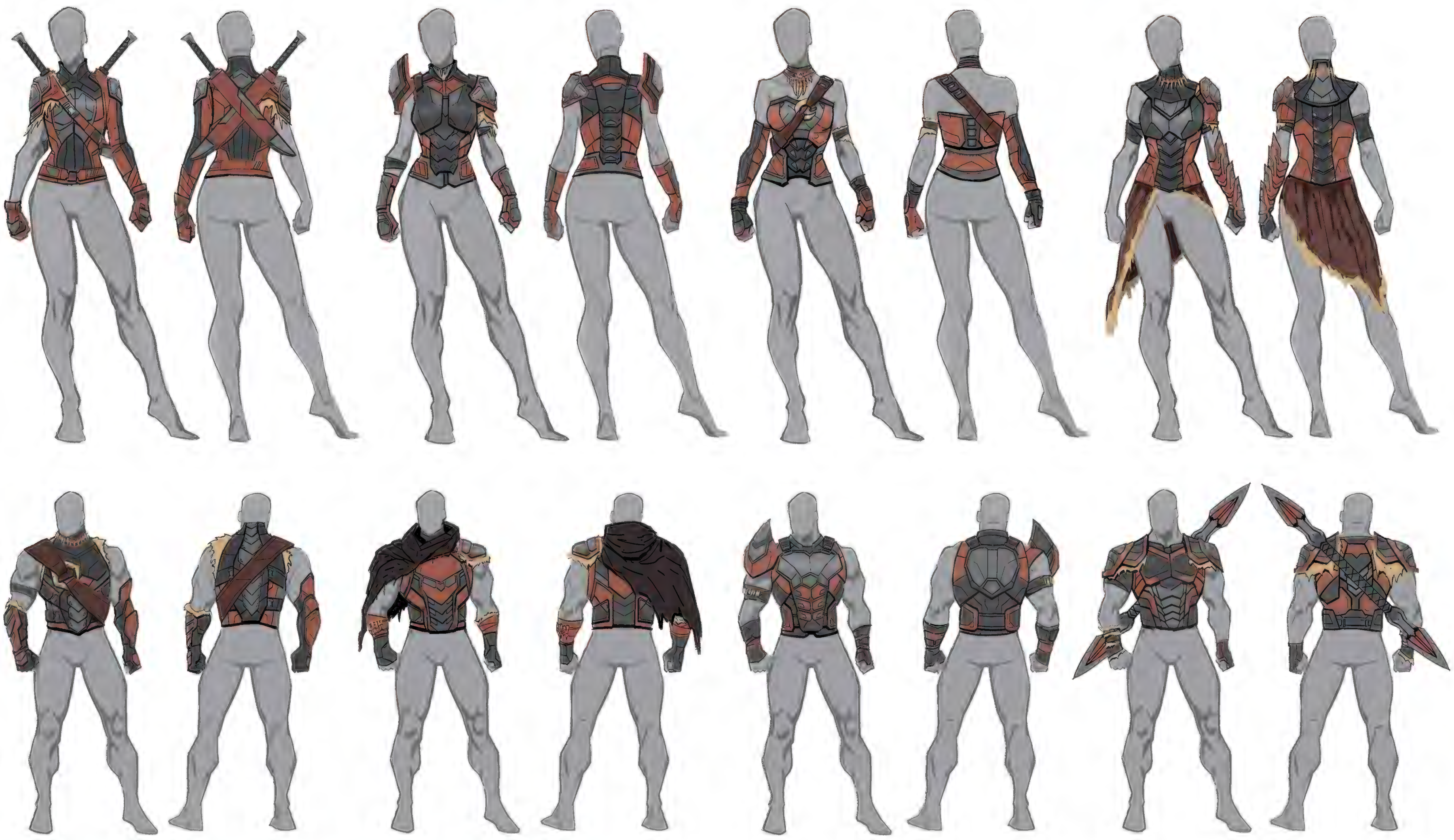


BERSERKER AXE

The berserker axe was one of the first weapons we designed in *Marvel's Spider-Man 2*. The idea behind the hunter weapons was "high-tech low tech." We spent a lot of time exploring traditional low-tech hunting and handheld weaponry but added the yellow energy blades to make them feel more dangerous. This way we could have the best of both worlds: hunters could wield traditional weapons and not seem underpowered.

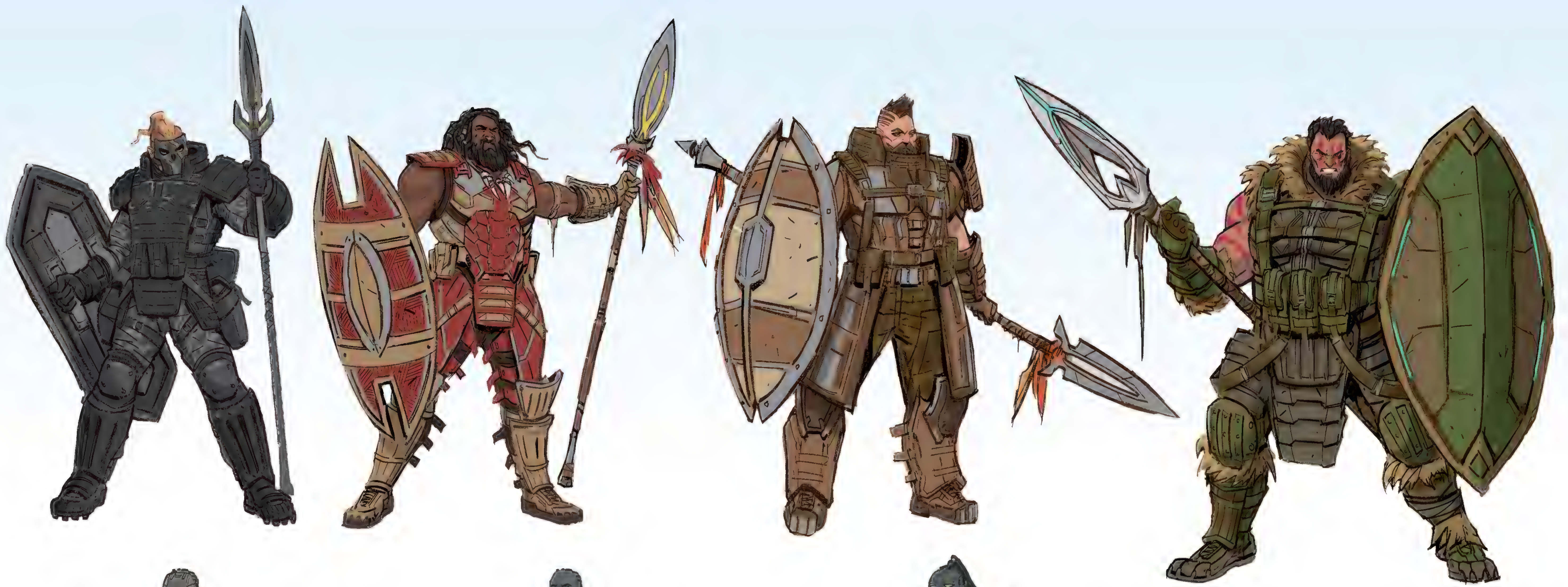


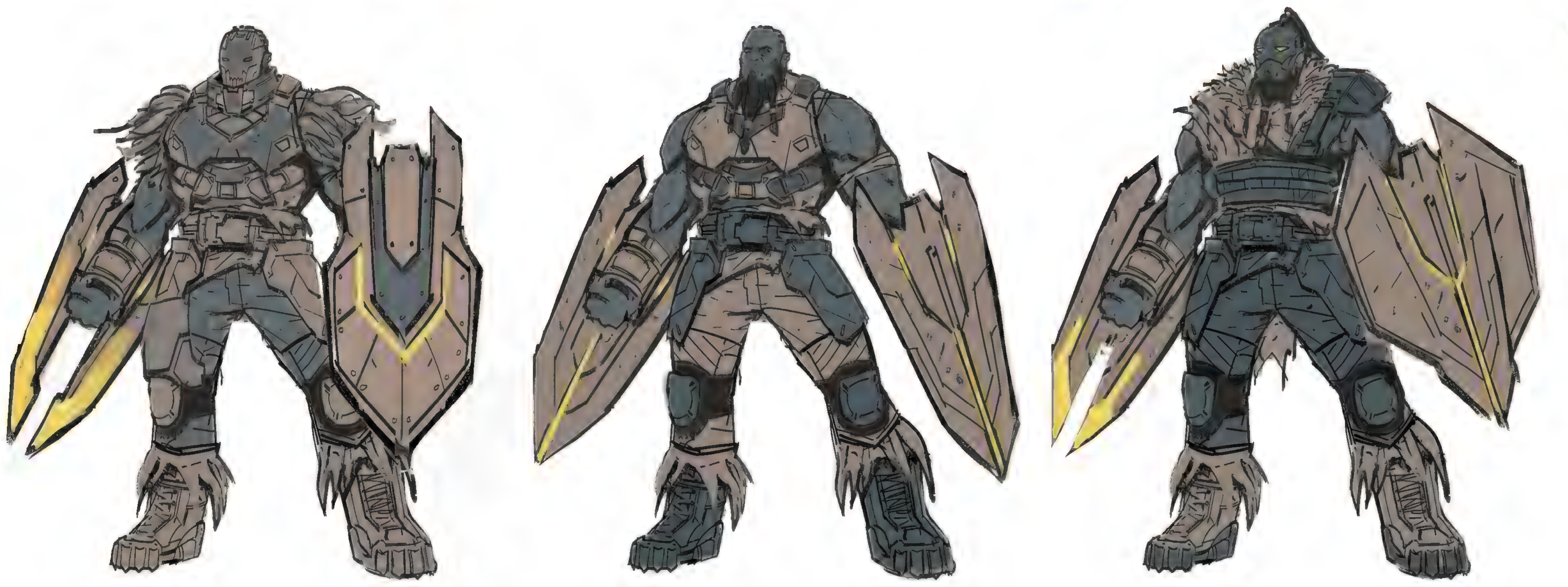
The machete enemies were one of the first enemies that we designed for the game. Because it's resource intensive to animate a fully articulated head, we always have to consider how much of the face we will show. Luckily, we were able to show a large number of hunter faces with no issues but initial designs experiment with multiple face coverings.



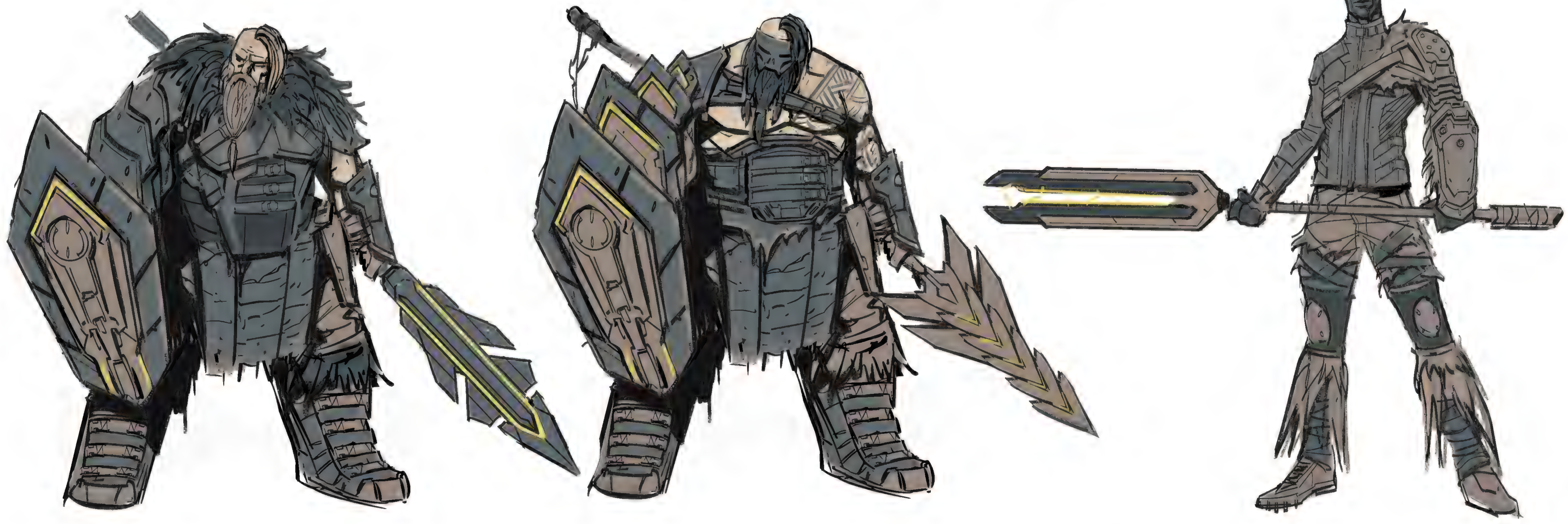
HUNTER OUTFIT COMBINATIONS

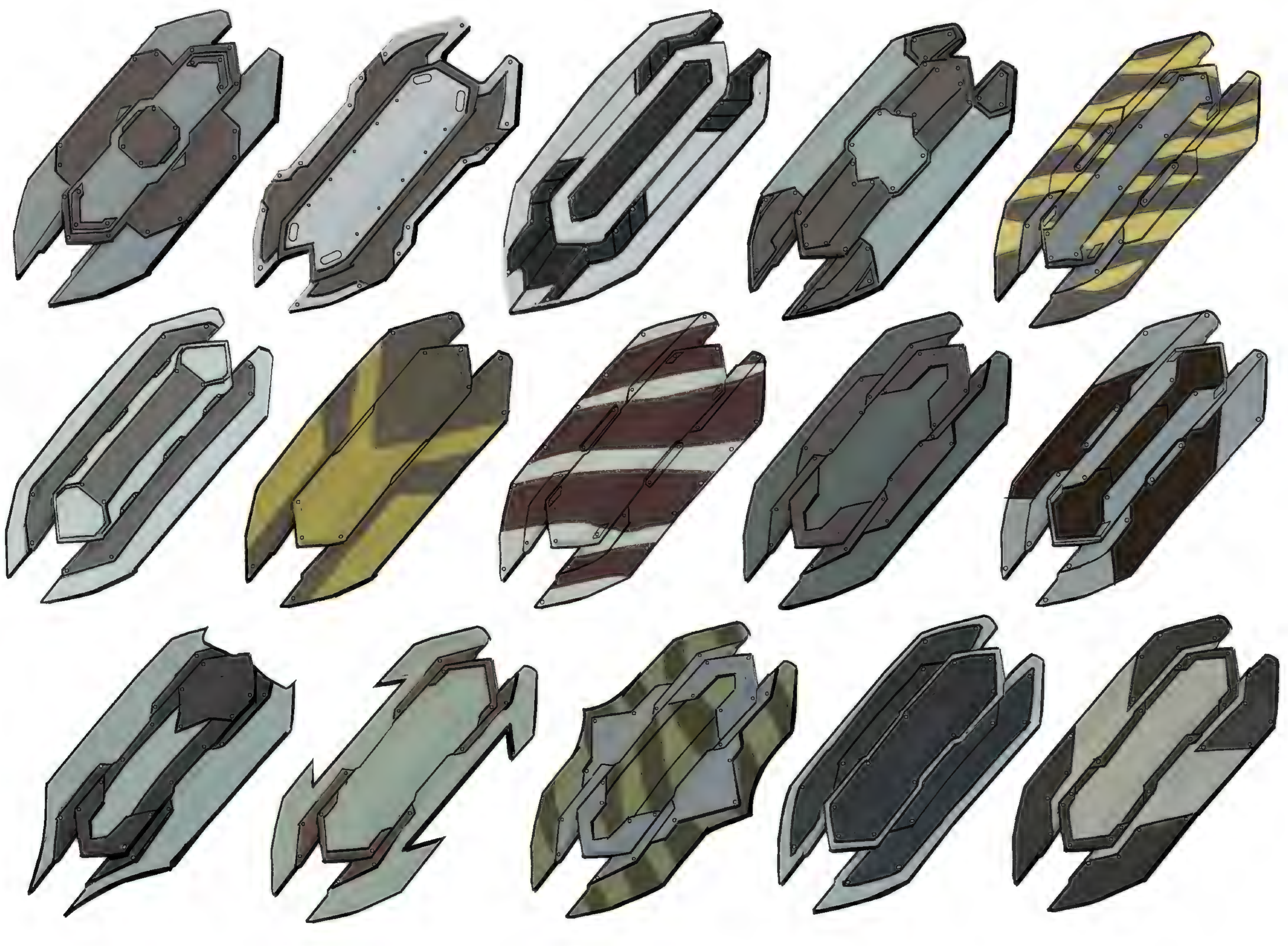
Because we wanted to get more variety in the game, we asked the artist to design the tops and bottoms for the hunters separately. Every top fit every bottom, so we could recombine them in the game to make more variety. We also introduced more gender variations to *Marvel's Spider-Man 2*. While it can add work for everyone to make animations, faces, and hairstyles for multiple genders, we were able to save time where we could by resizing some of the male clothing assets and modifying existing animations to work for any gender. This built a good foundation for us to add more variations of enemies into future games.

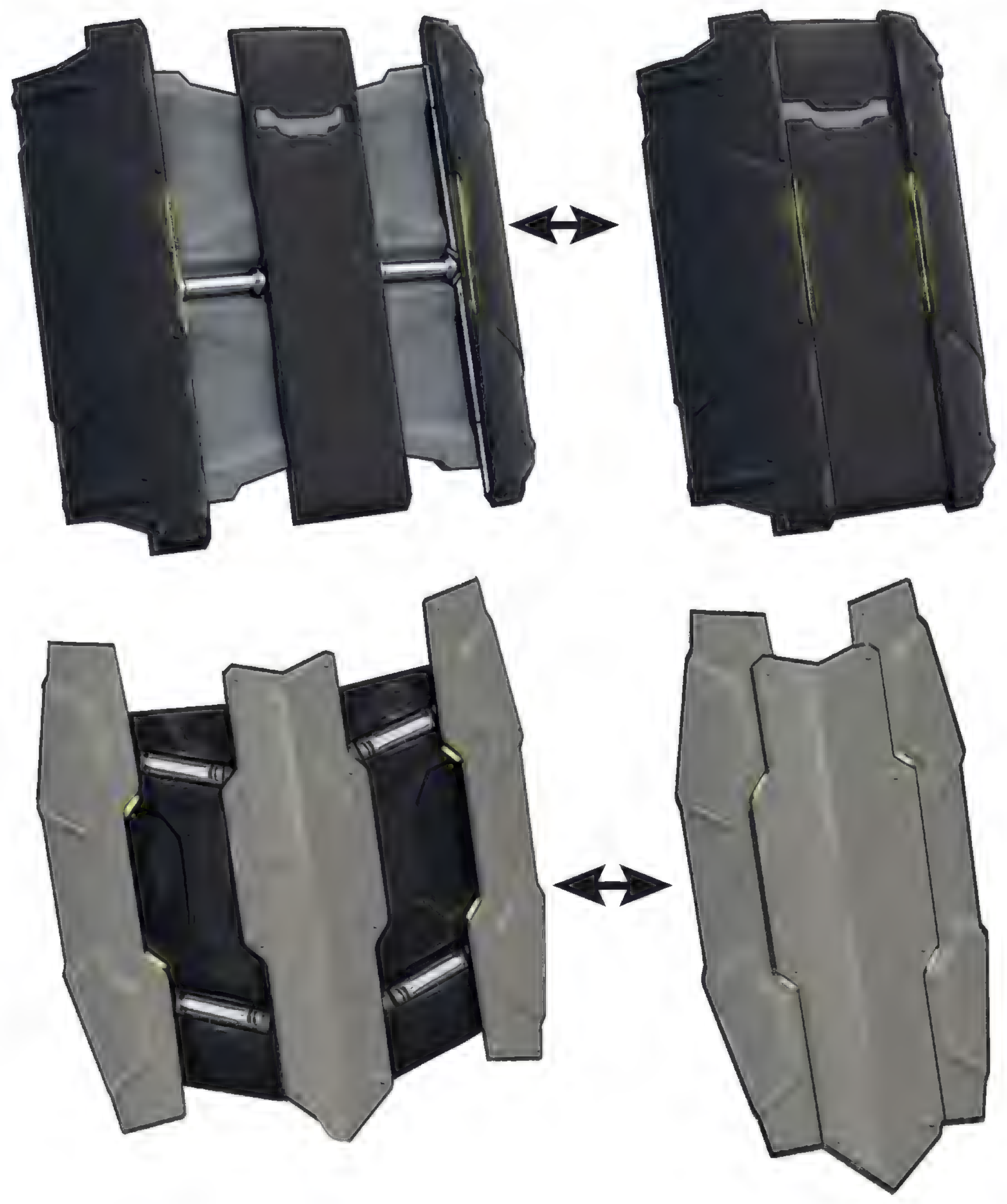


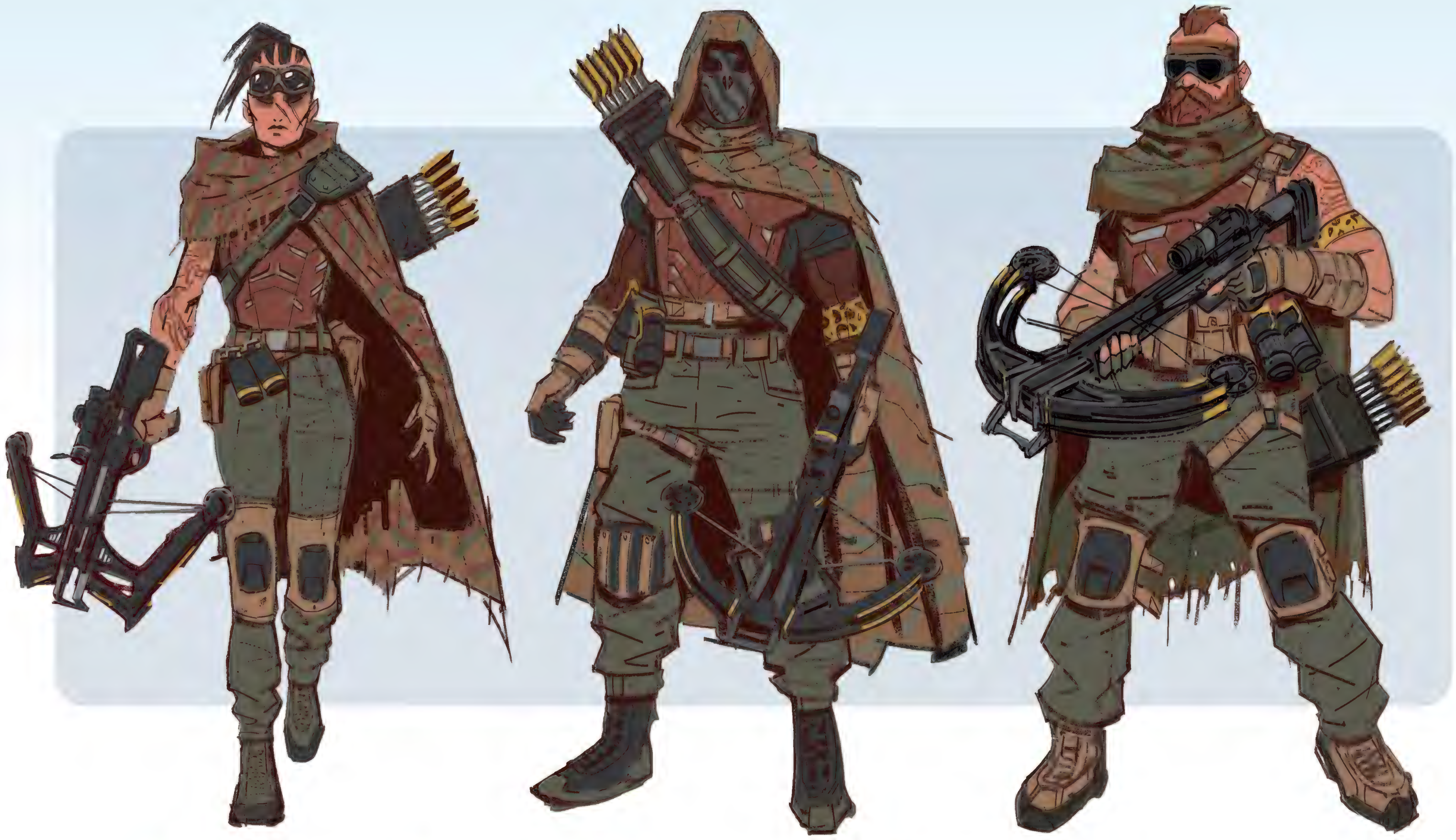


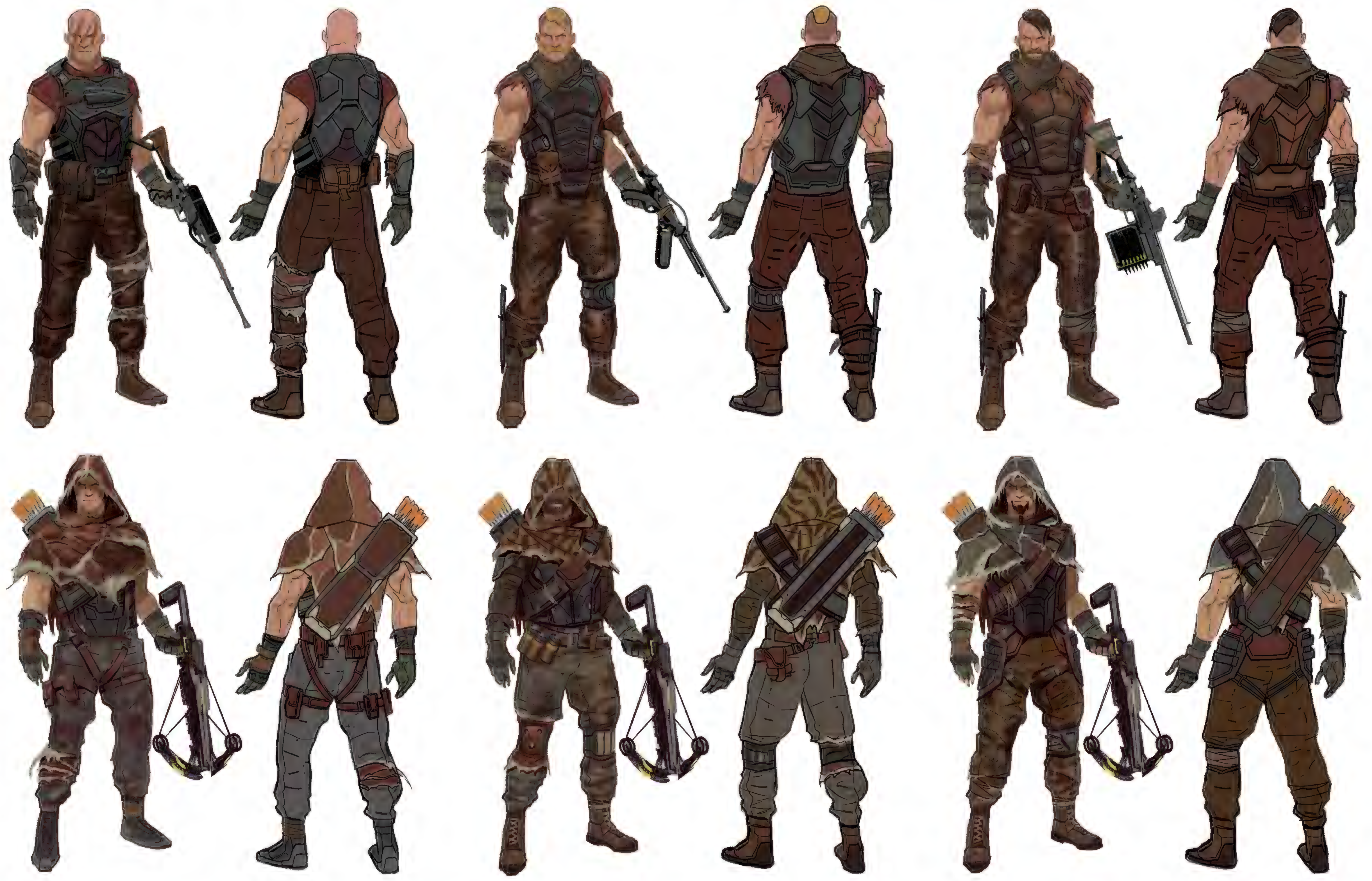
The shield enemy was tricky to design because, once he had both a shield and a spear, he looked too fantastical no matter what we did to his clothing. We ended up giving him a transforming high-tech shield, but we also swapped out the spear for more of a pronged electric staff to nudge him away from the fantasy associations.





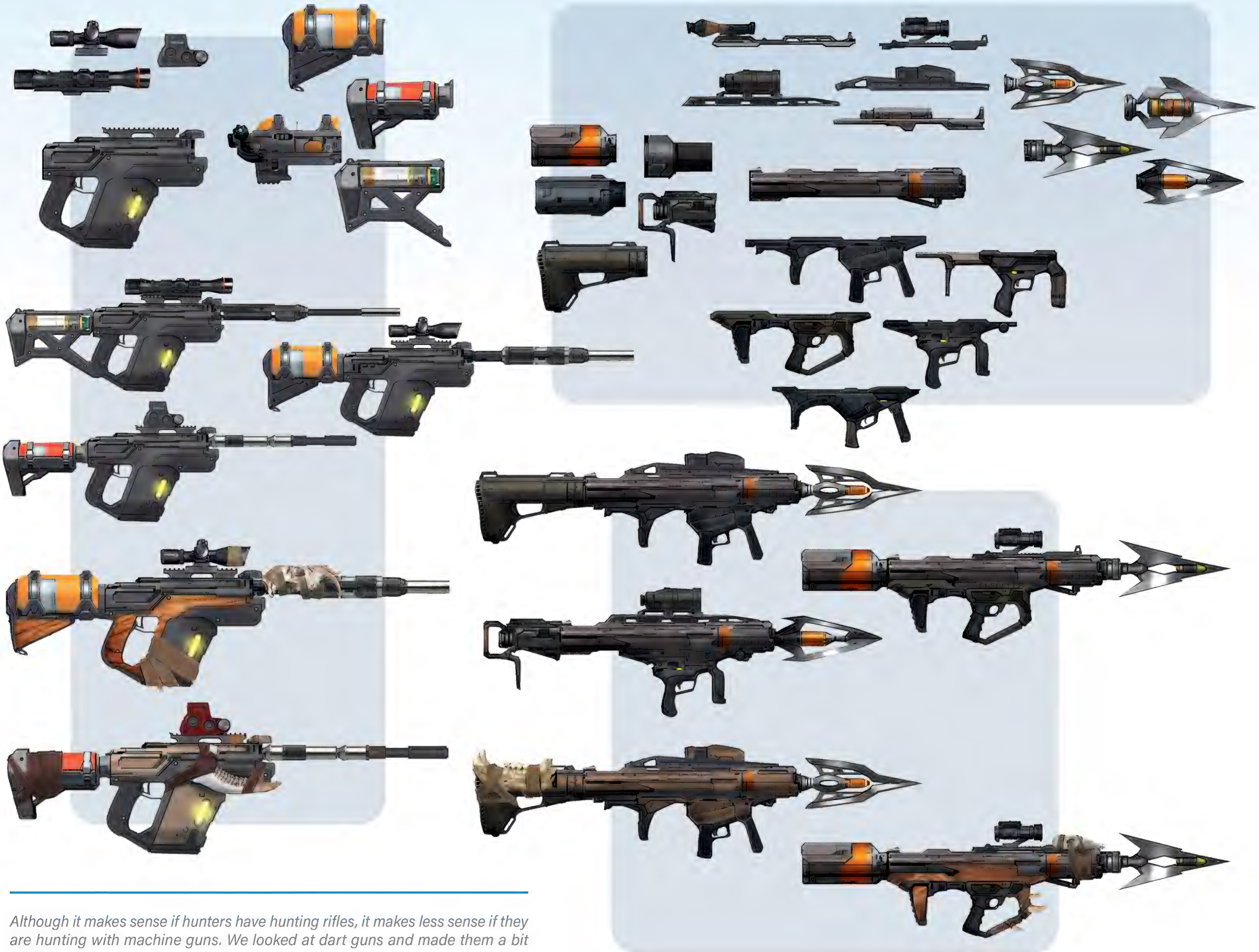




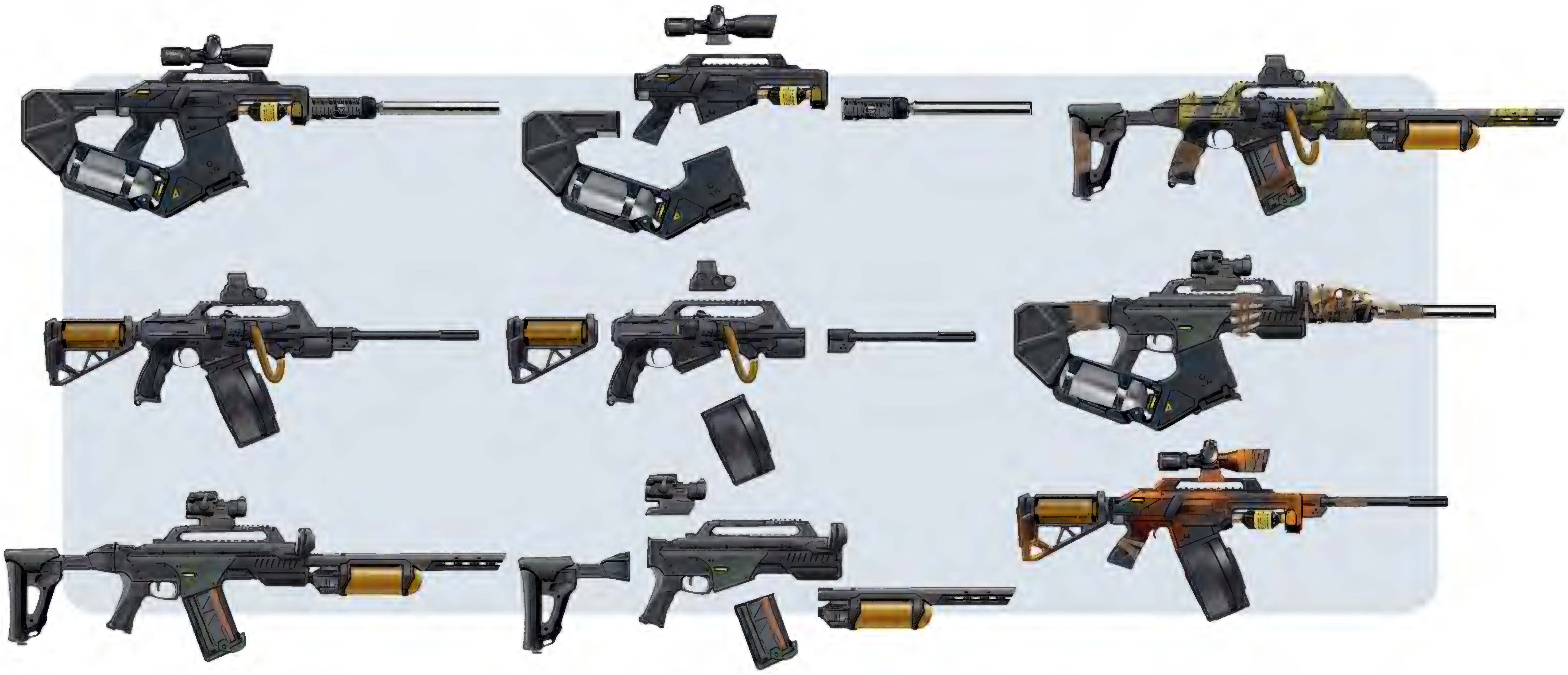


HUNTER CLASS SILHOUETTES

One of the more difficult things to do in a game with a lot of enemy classes is differentiating them from one another. Since our game is fairly realistic, we can't rely on over-the-top colors or wildly different silhouette shifts. Spider-Man moves very quickly so enemies can often get small onscreen and colors start losing their impact as he moves too far away. Because of this, silhouette changes and bigger color breakups in our designs can be effective. For example, our crossbow hunters all have hoods. Other classes all have sleeveless tops. There are still ways to nudge classes away from one another, even with a lot of constraints.

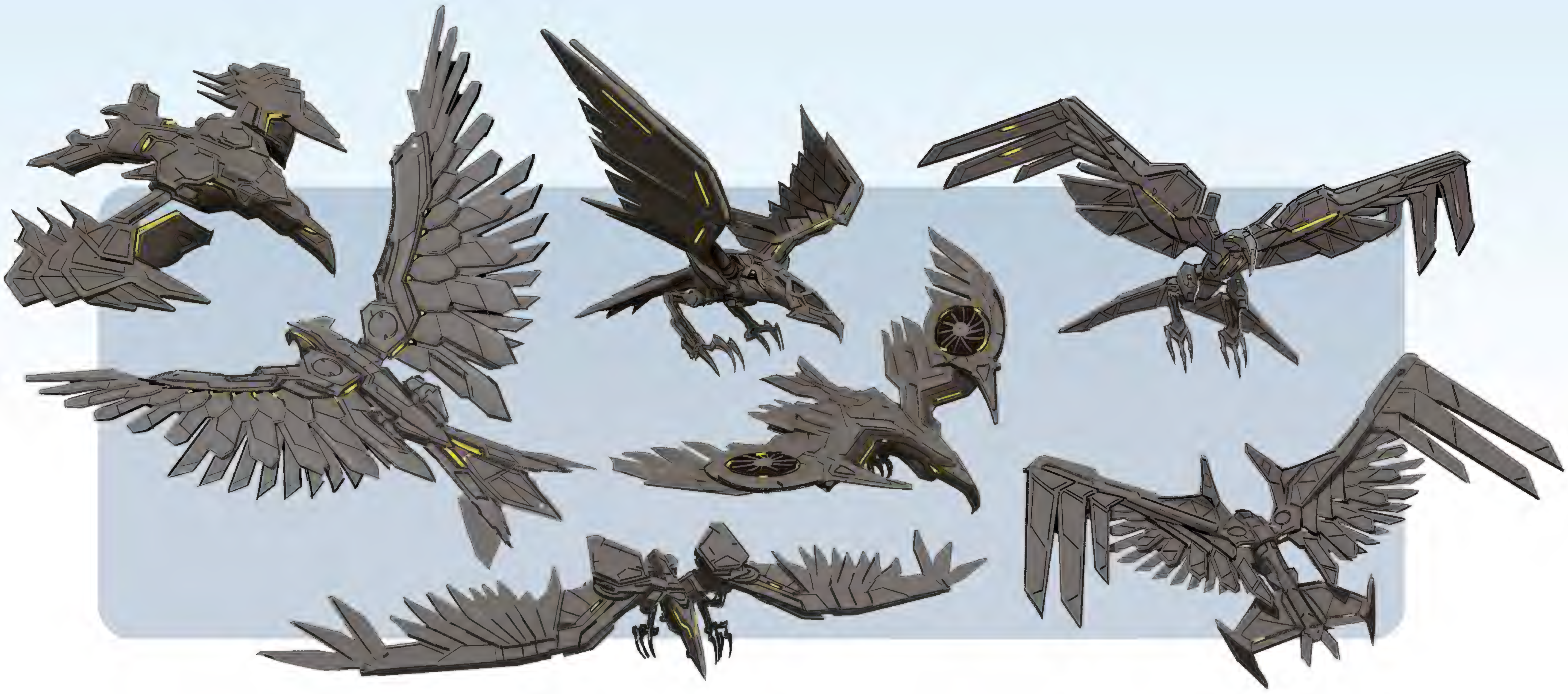


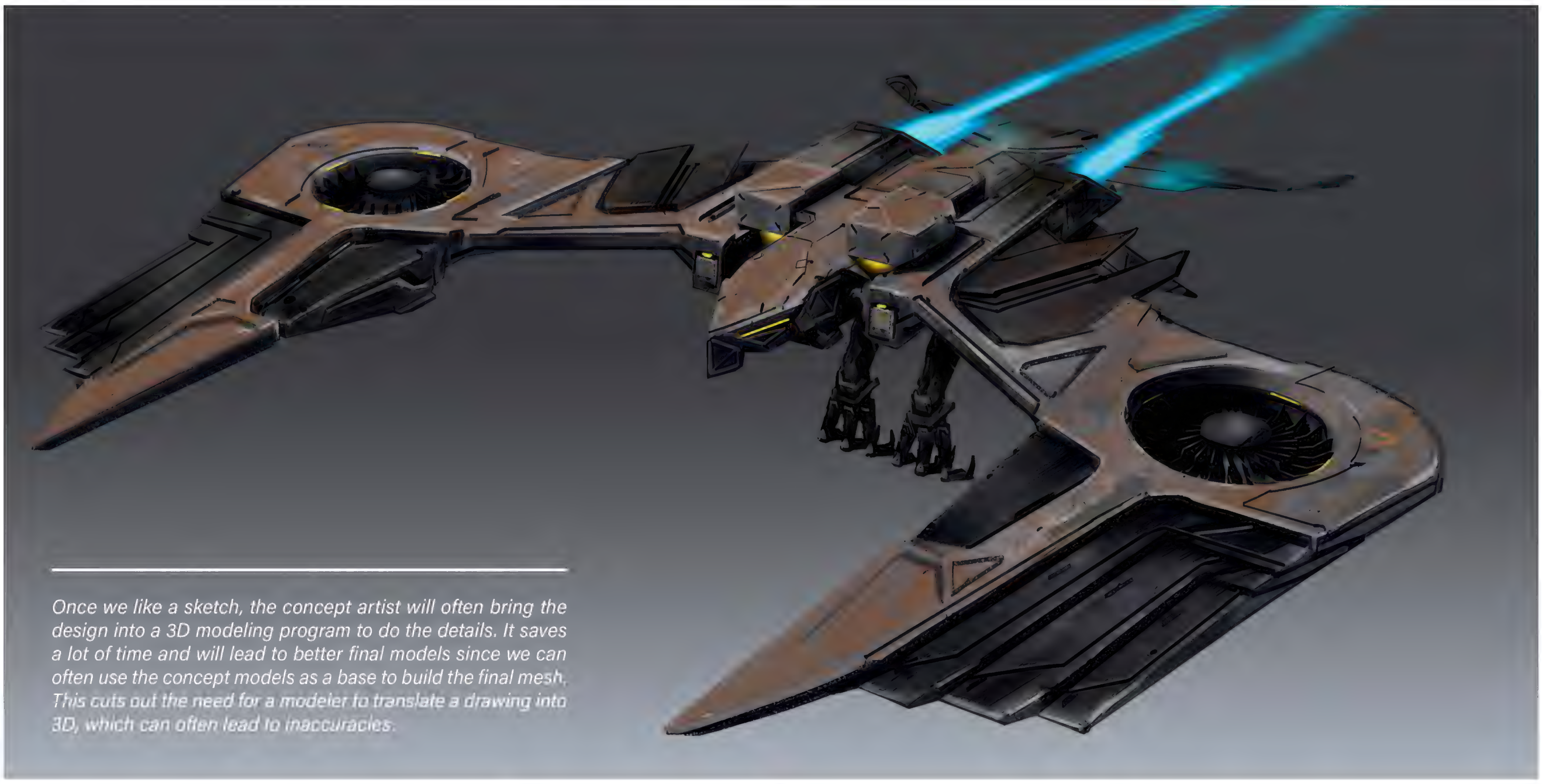
Although it makes sense if hunters have hunting rifles, it makes less sense if they are hunting with machine guns. We looked at dart guns and made them a bit more advanced for the hunters to use in place of machine guns. The hunters also have rocket-propelled harpoon guns in place of rocket launchers.



HUNTER WEAPONS

Whenever we have to create a large number of assets, we try to make them as modular as possible to get more combinations. This way, we can save our time and resources while improving the visual variety. Concept artists have to think about how their designs can be broken up into pieces. Everything must fit together in the same place and look good with every other piece.

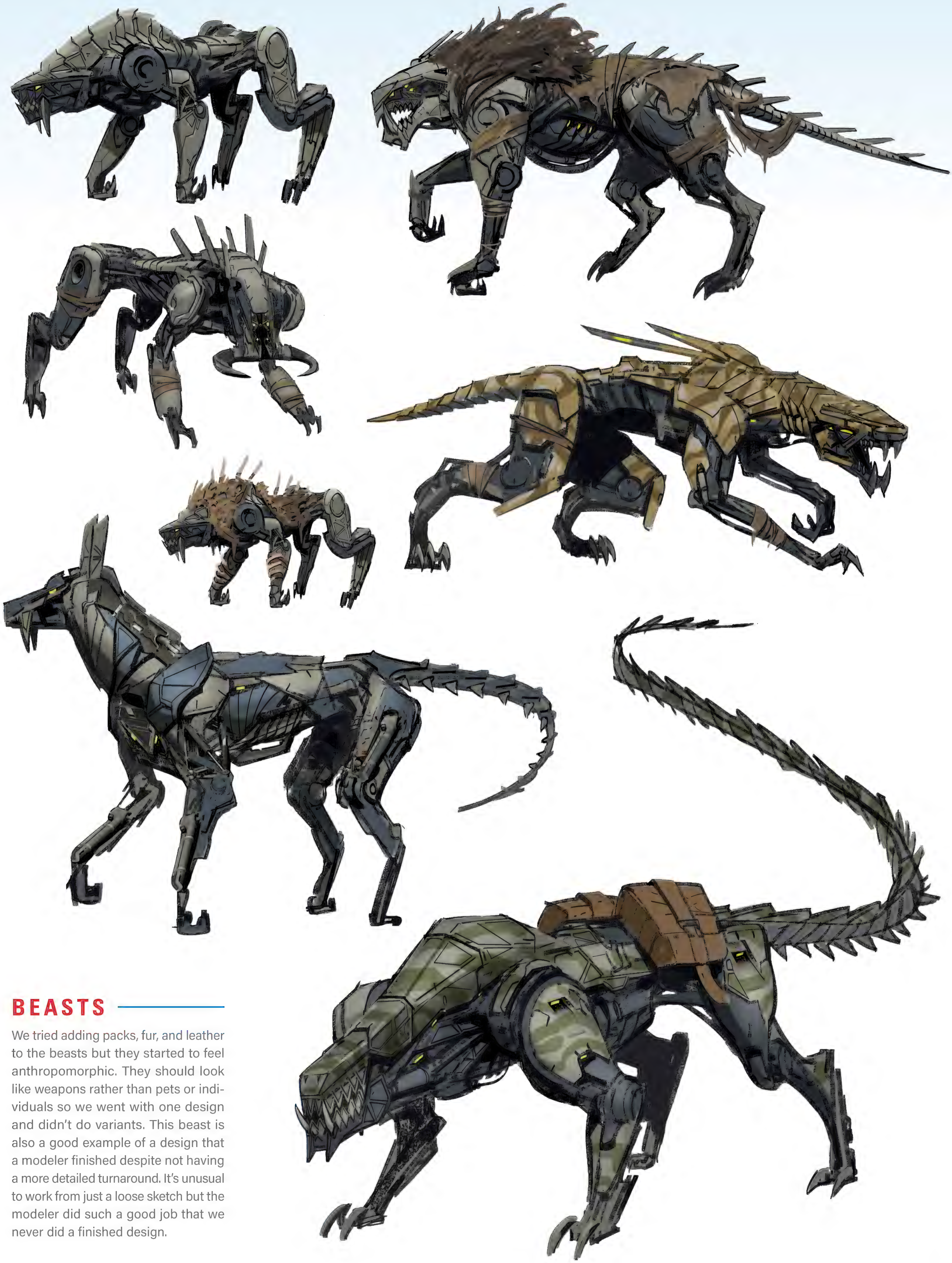




Once we like a sketch, the concept artist will often bring the design into a 3D modeling program to do the details. It saves a lot of time and will lead to better final models since we can often use the concept models as a base to build the final mesh. This cuts out the need for a modeler to translate a drawing into 3D, which can often lead to inaccuracies.

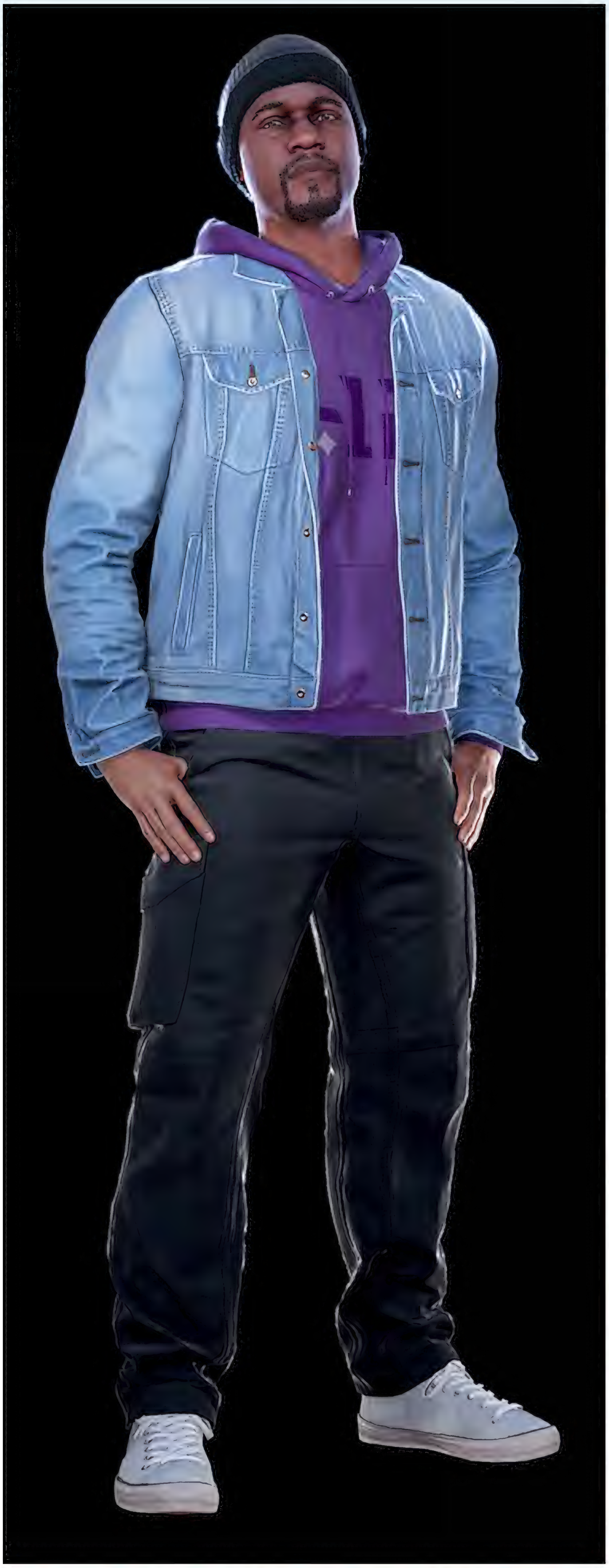
TALON DRONE

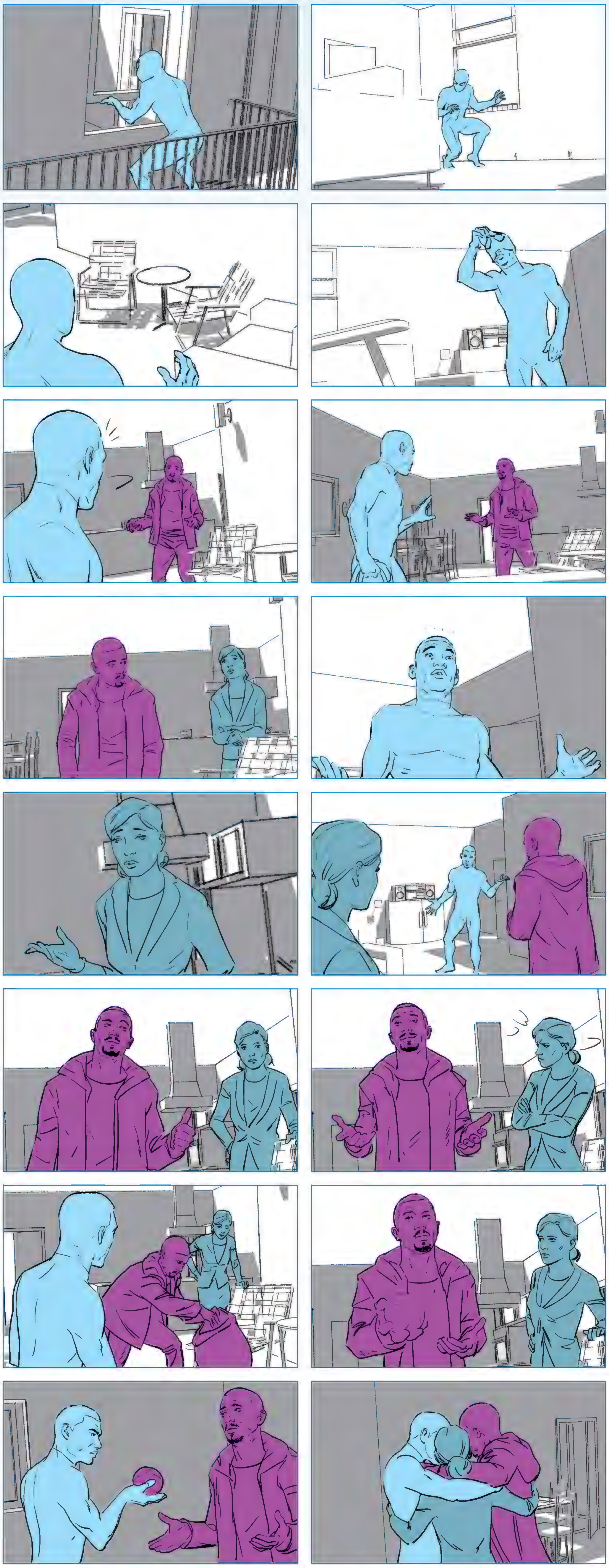
The designers usually define what they need from a gameplay point of view. It can sometimes be really vague, like "hunter flying enemy," or it can have very specific requests, like "must drop bombs." We normally have the concept artists do a page of sketches to suggest what the asset could be, and from there, we either make modifications with input from Design and other teams or we select one to make a rough model from. The rough model is used for testing purposes to make sure that the designs actually work before we commit to final art.



BEASTS

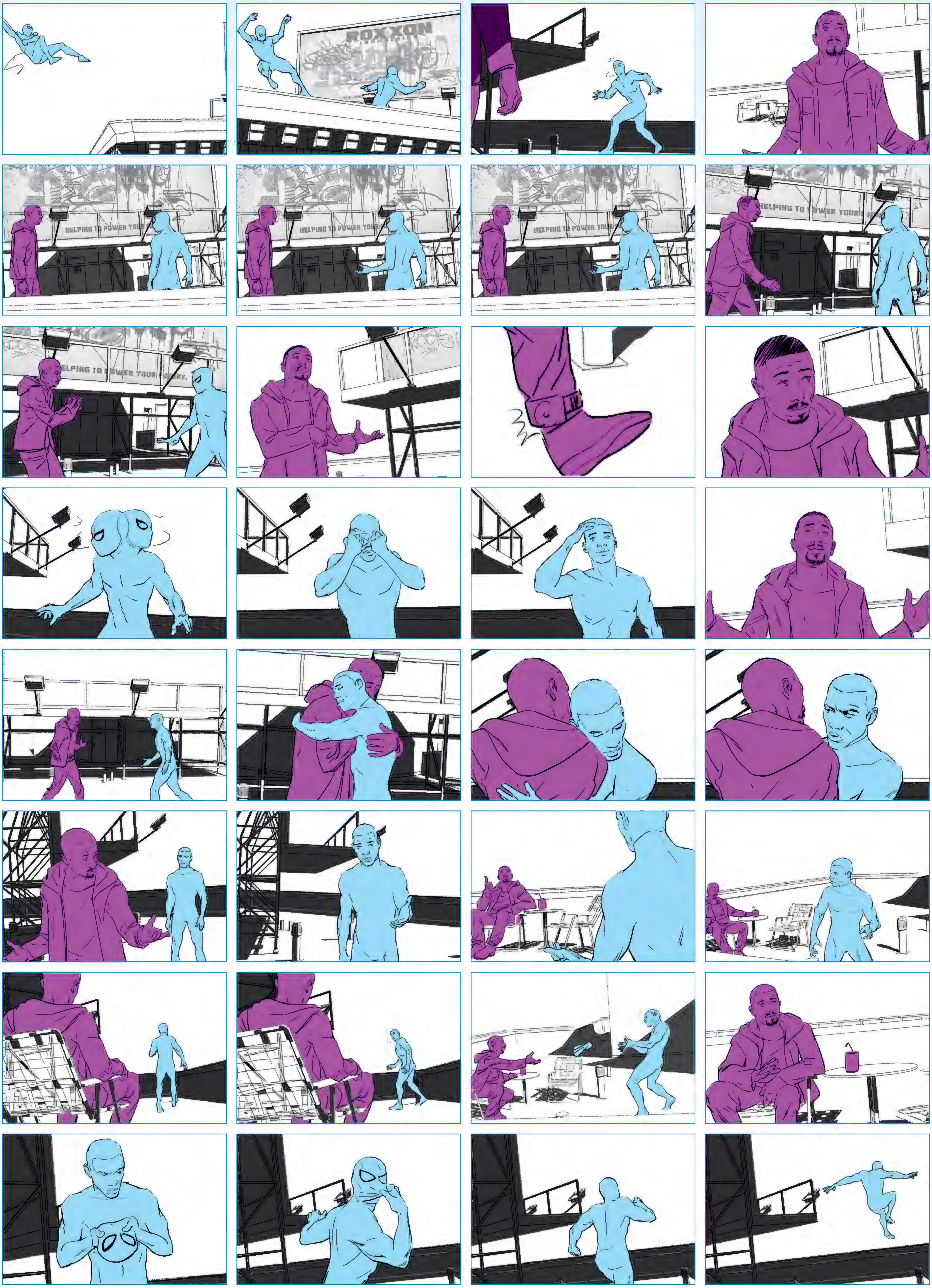
We tried adding packs, fur, and leather to the beasts but they started to feel anthropomorphic. They should look like weapons rather than pets or individuals so we went with one design and didn't do variants. This beast is also a good example of a design that a modeler finished despite not having a more detailed turnaround. It's unusual to work from just a loose sketch but the modeler did such a good job that we never did a finished design.

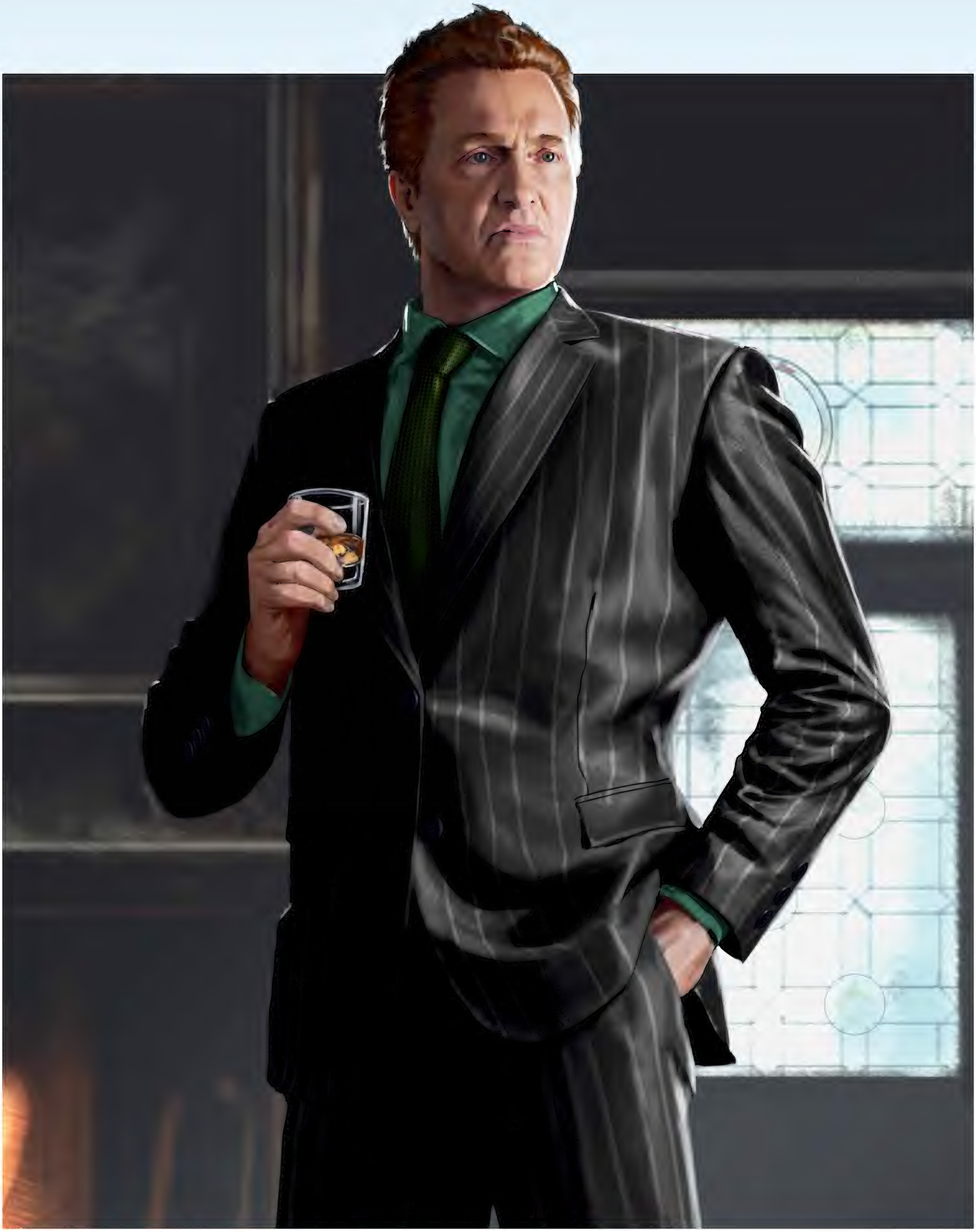




AARON DAVIS–PROWLER

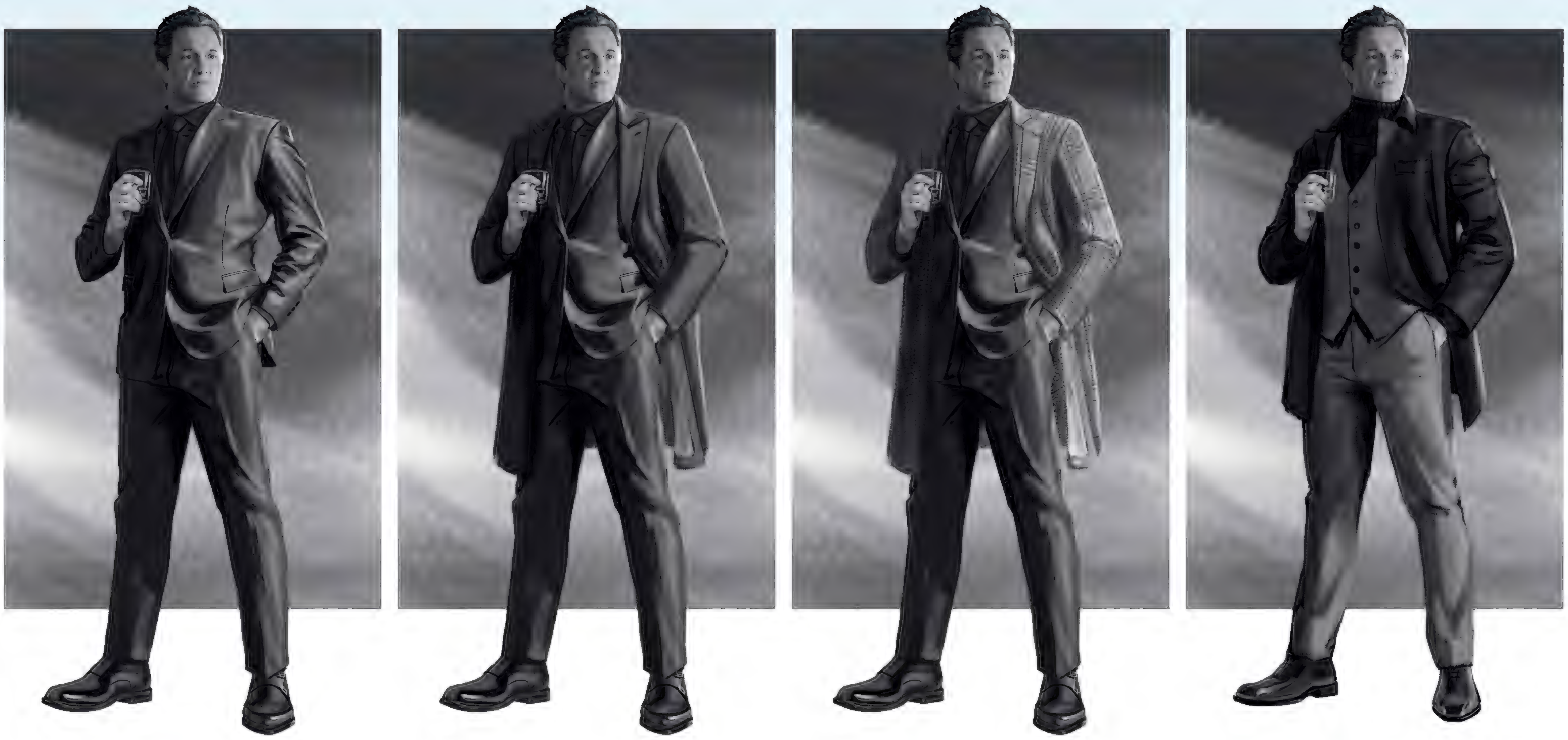
The atonement and redemption arc for Uncle Aaron ends in a great moment with Miles giving him a forgiving hug. We wanted to keep the staging simple so the emotion of the moment would shine through.

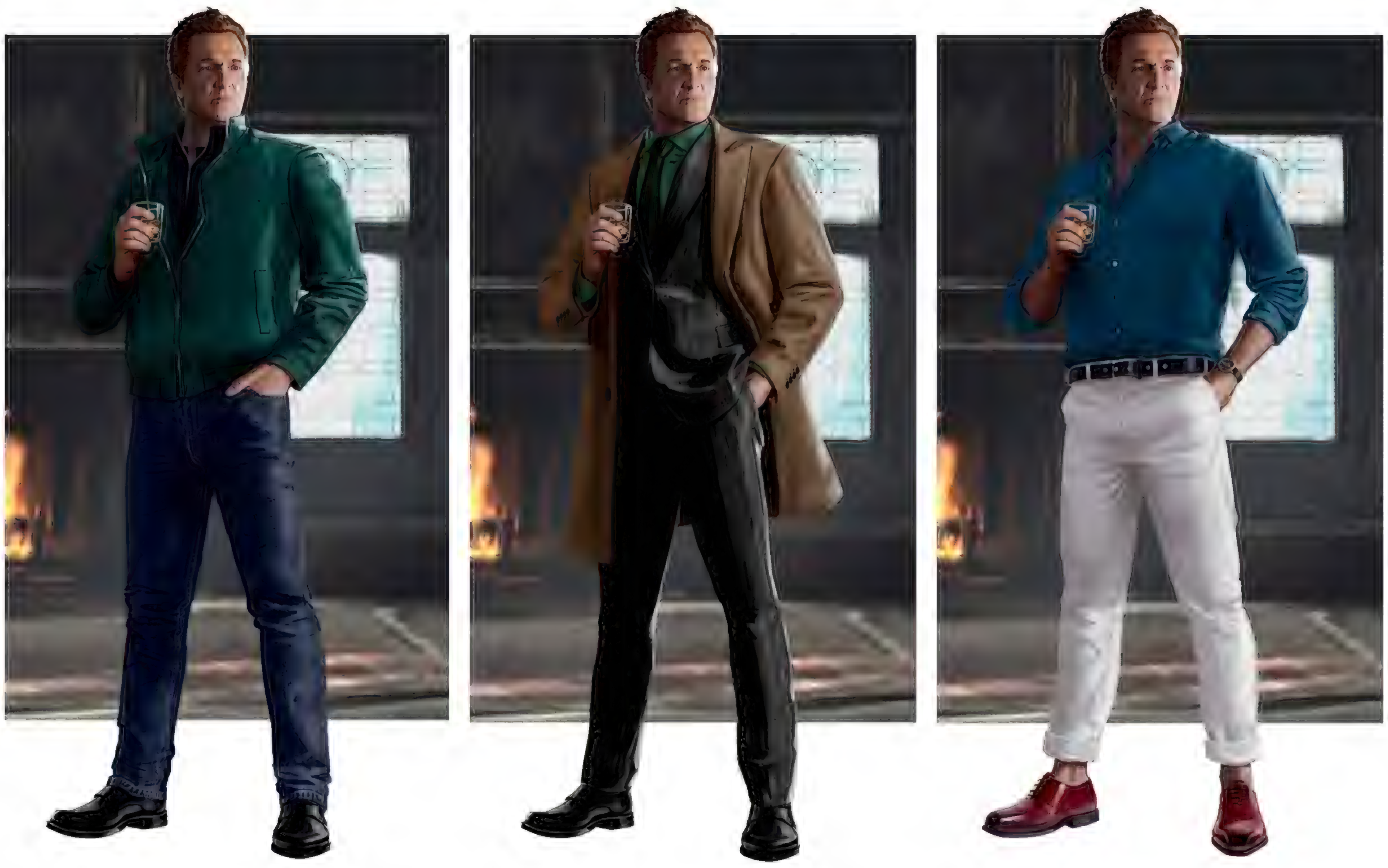

ROXXON
HELPING TO POWER YOUR FUTURE.



NORMAN OSBORN

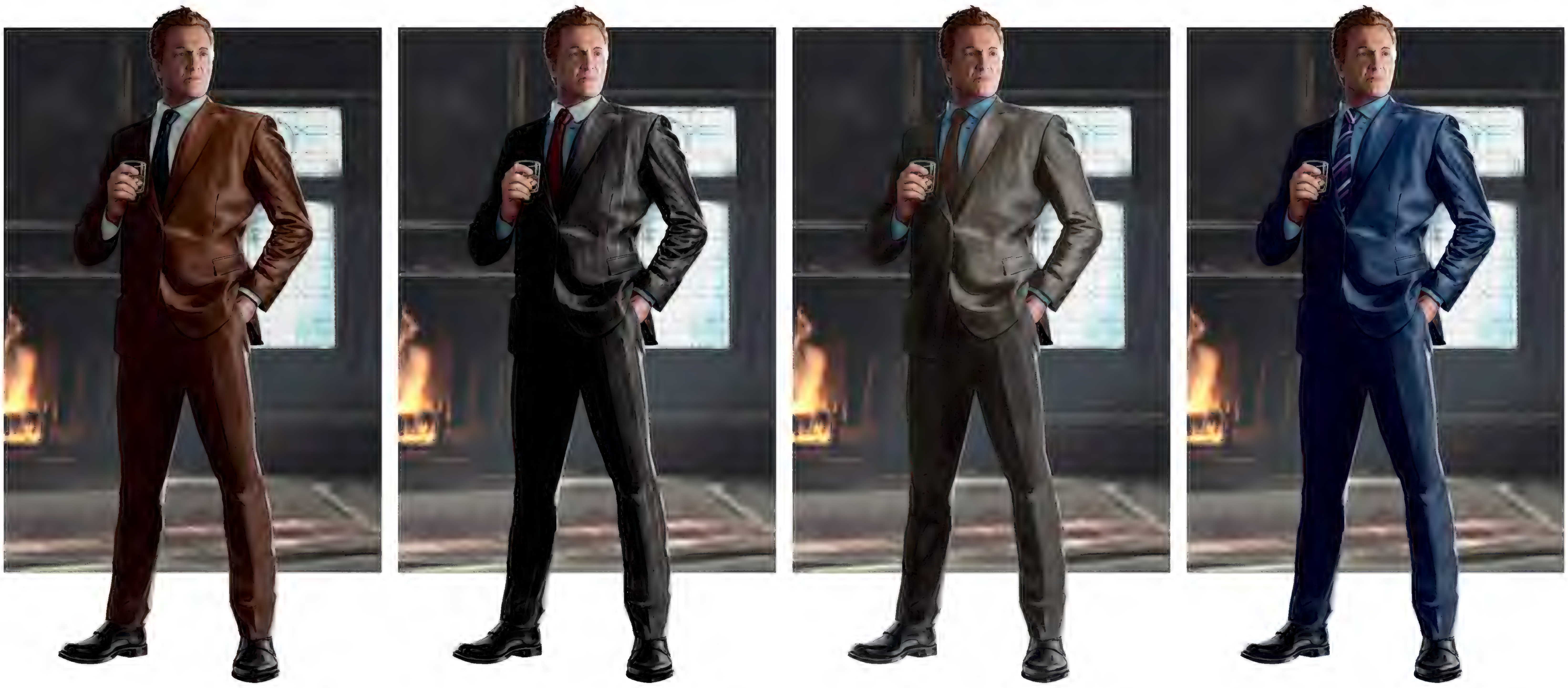
Norman Osborn is one of the wealthiest and most powerful people in Marvel's New York. Yet even with all of his resources, he still lost his wife to disease and is fighting to save his son from the same illness. He is privileged and indomitable, but his love for his family shows us his more vulnerable side. His wardrobe of luxurious custom-tailored suits sets him apart from all the other characters in the game with its unapproachability. It's a testimony to the performance and writing that Osborn can still emerge as a sympathetic and relatable character as he fights for his son.

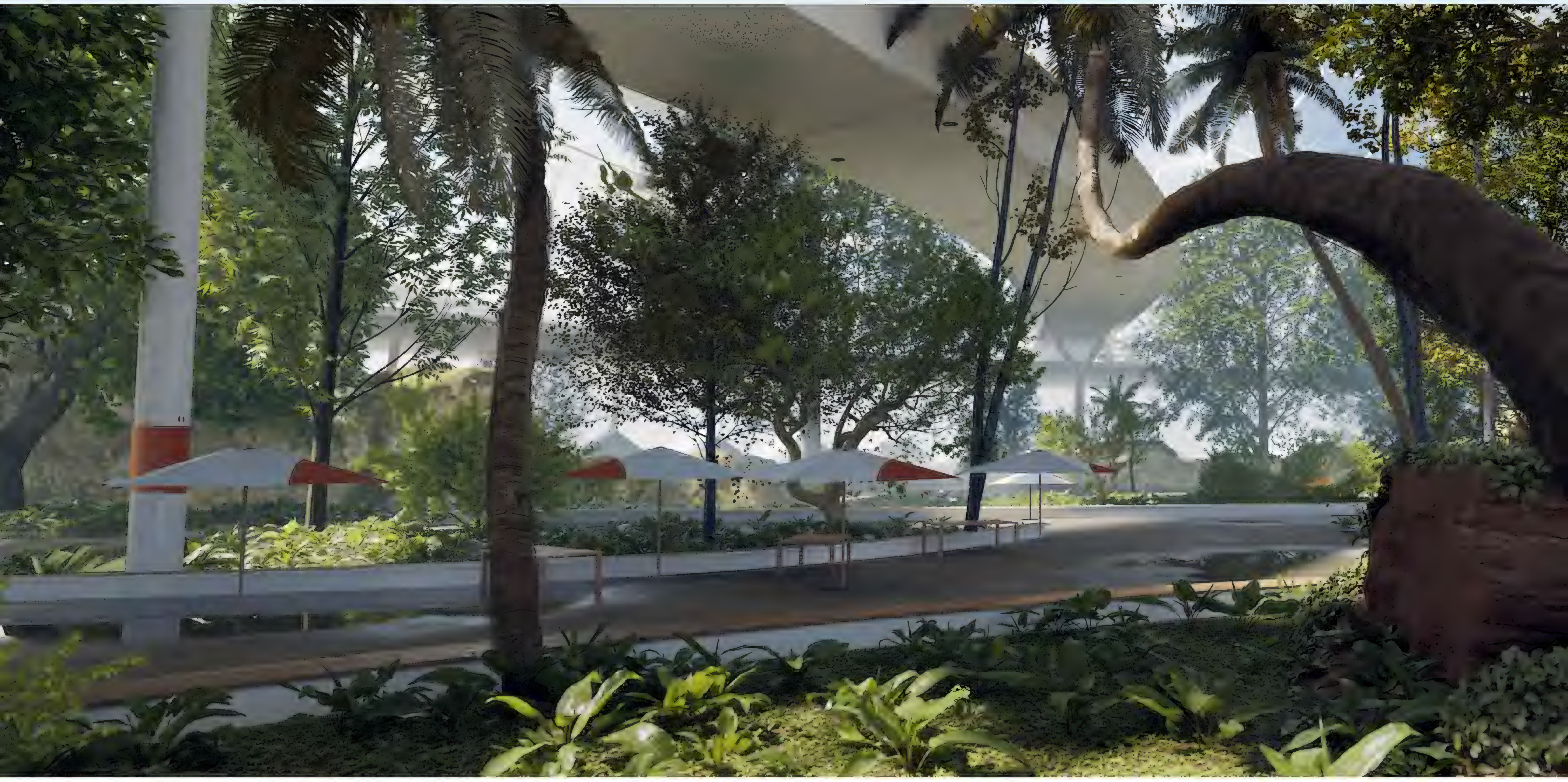


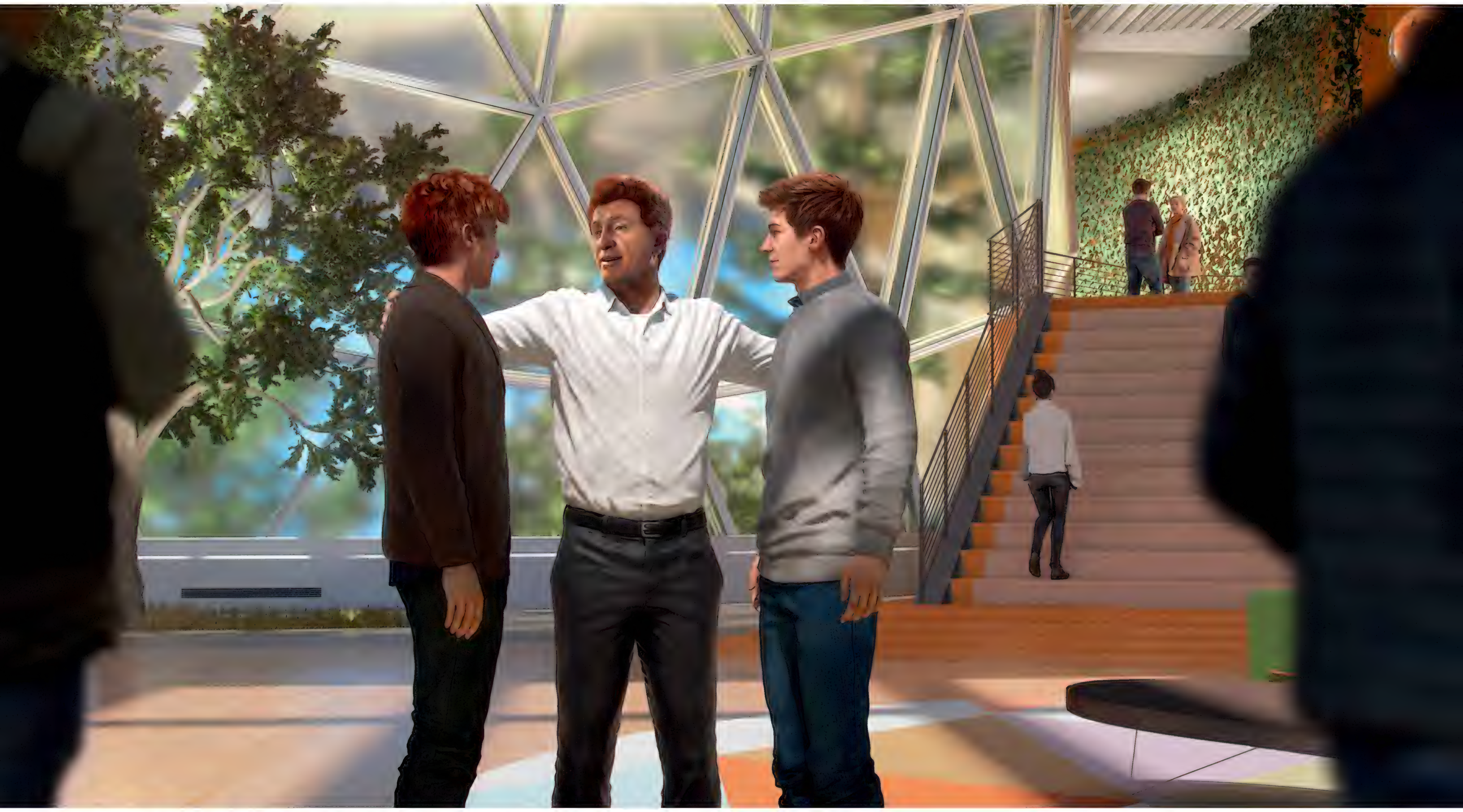


CLOTHING

Osborn's wardrobe exudes a timeless elegance and doesn't follow modern trends. His casual wear is carefully considered, as he wears tailored button-up shirts even on the weekends. To reflect his state of mind as the situation with Harry's health unravels, Norman looks less and less put together and in control. He will forget to shave and the sleepless nights show in his appearance.

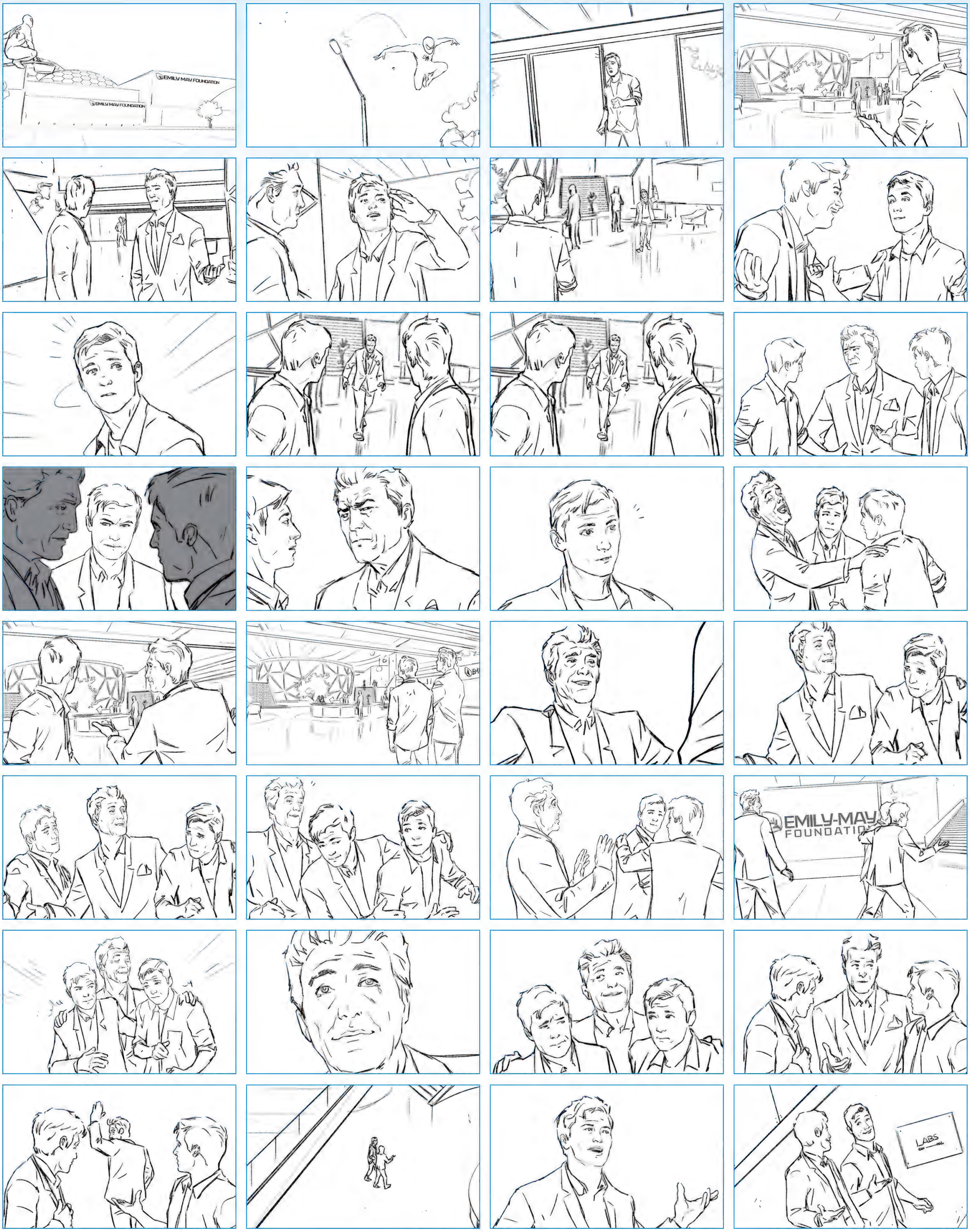




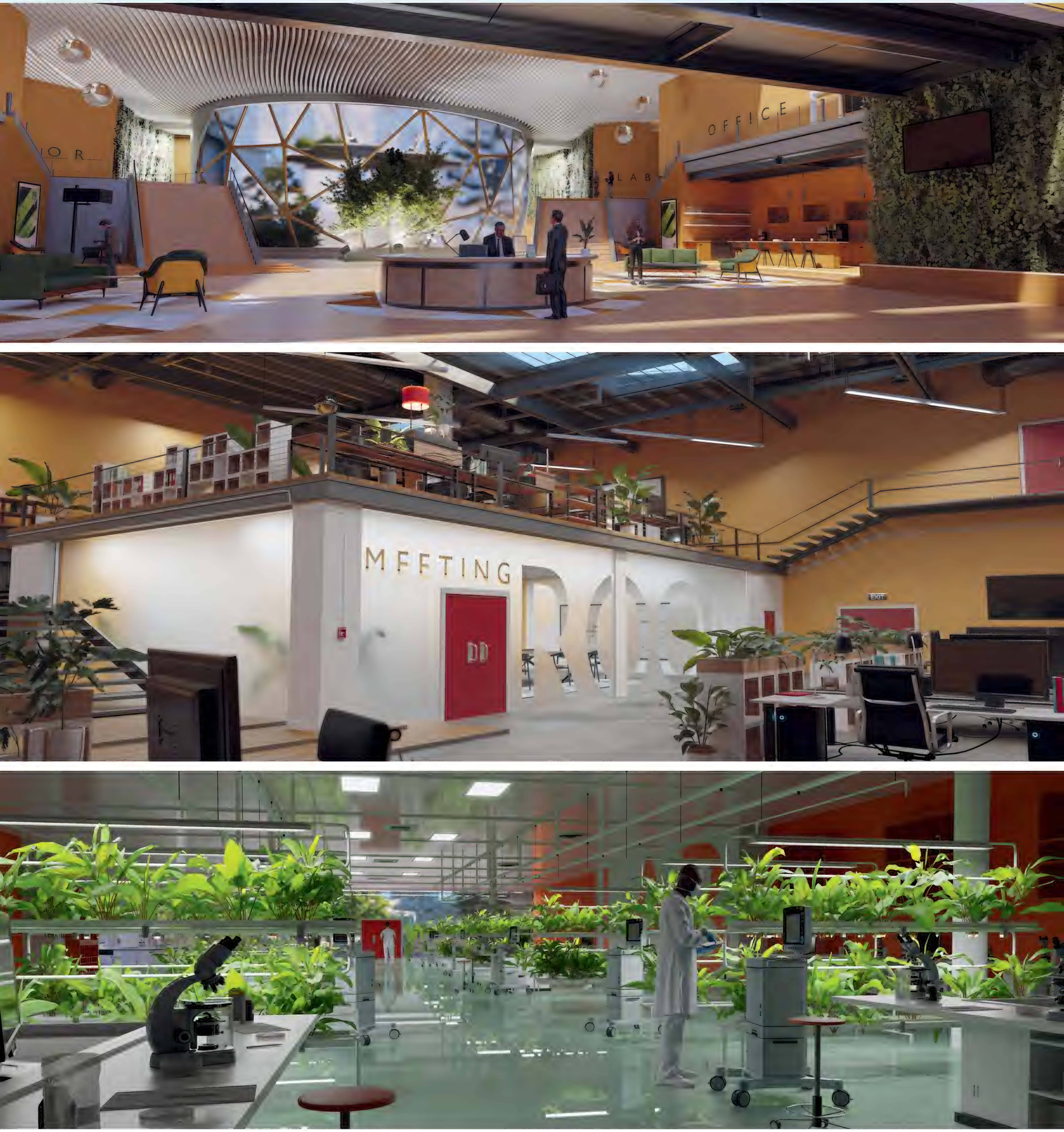


THE EMILY-MAY FOUNDATION

The Emily-May Foundation, named for the two women in Harry's and Peter's lives that had the most impact, represents all of their dreams to make the world a better place. No expense was spared by Norman when he built this foundation for his son. The foundation was inspired by every over-the-top startup we could find on the internet. All of the technology is state of the art and all the employees are idealistic and committed to the company's culture and vision. Plants are everywhere to reflect the ambition of creating harmony between humanity and nature.

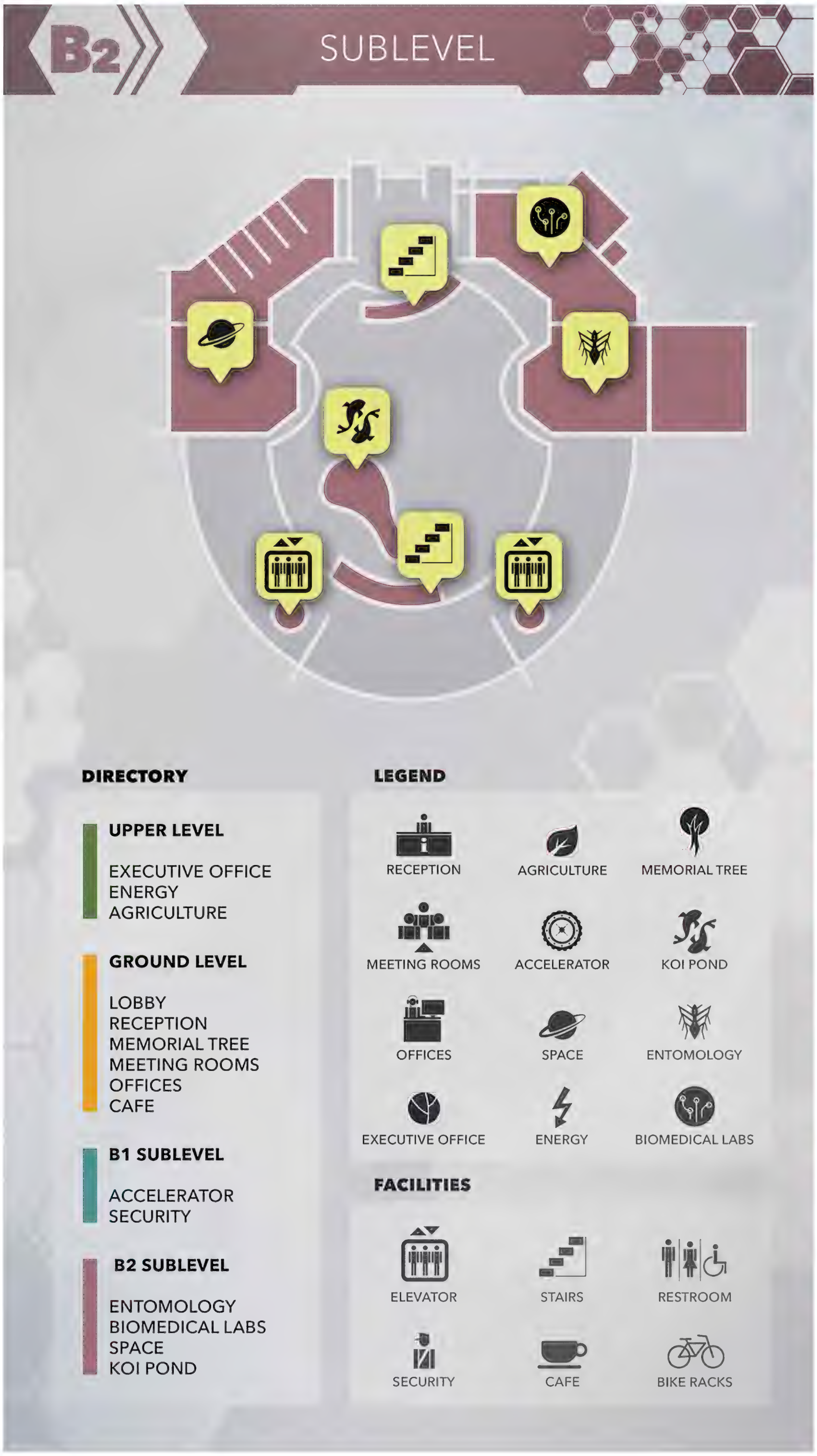

EMILY MAY FOUNDATION
EMILY MAY FOUNDATION
EMILY-MAY FOUNDATIO
LABS

For the Emily-May Foundation, we wanted to impress upon the player the scope of what Harry is trying to achieve. The shots build in scale as Peter discovers the size and opulence of the foundation and its intent to "heal the world." We had to match that build in emotion through our shot selection. We also used the closer compositions to express relationship dynamics between the three characters.



The set piece for the Emily-May Foundation is the giant indoor jungle that everything is designed around. There are electronic screens on the dome and the walls that mimic skies or swaying palm trees depending on the time of day. The foundation has many areas of research that are prominently displayed and highlighted during Peter's tour. There is a lobby, a kitchen, and many meeting areas for collaboration. These details don't add gameplay value but they add a lot of narrative value to capture the idealism and vision of the Emily-May Foundation.

EMILY-MAY FOUNDATION


B2
SUBLEVEL
DIRECTORY
UPPER LEVEL
EXECUTIVE OFFICE
ENERGY
AGRICULTURE
GROUND LEVEL
LOBBY
RECEPTION
MEMORIAL TREE
MEETING ROOMS
OFFICES
CAFE
B1 SUBLEVEL
ACCELERATOR
SECURITY
B2 SUBLEVEL
ENTOMOLOGY
BIOMEDICAL LABS
SPACE
KOI POND
LEGEND
RECEPTION
AGRICULTURE
MEMORIAL TREE
MEETING ROOMS
ACCELERATOR
KOI POND
OFFICES
SPACE
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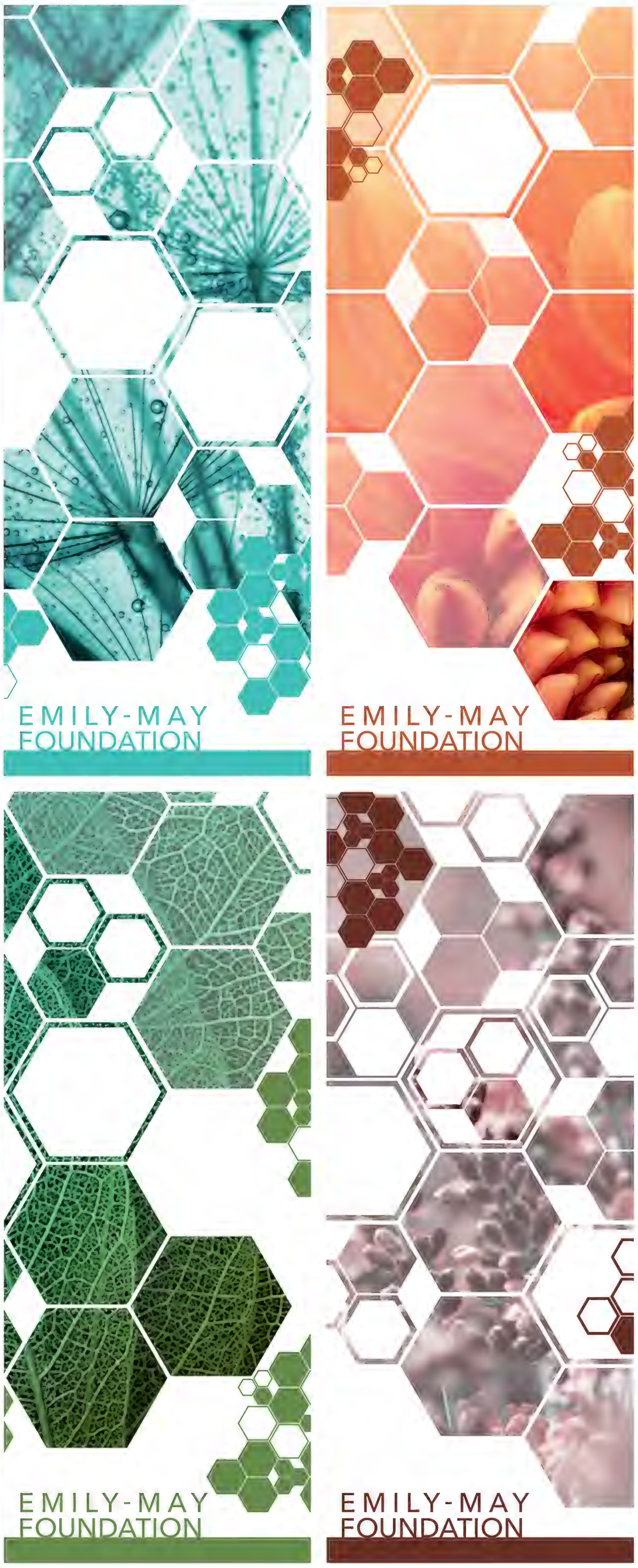
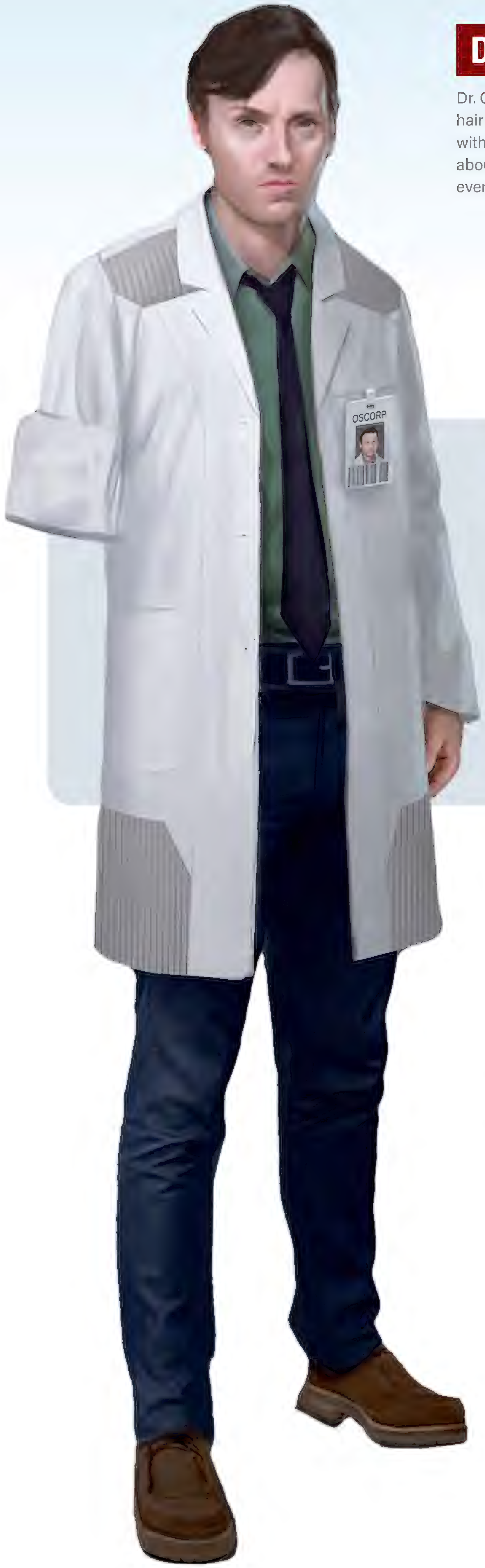
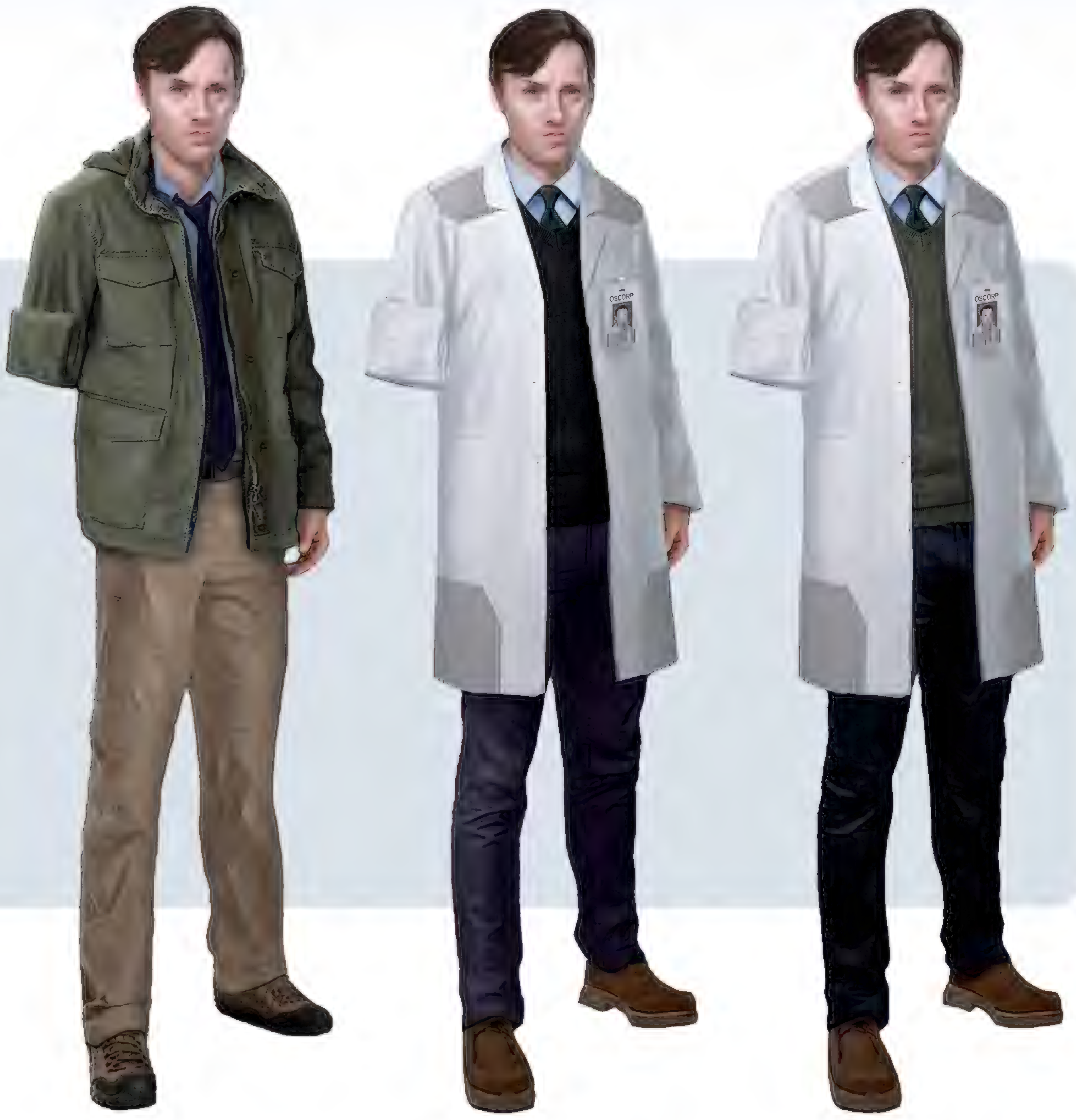

EMILY-MAY FOUNDATION
EMILY-MAY FOUNDATION
EMILY-MAY FOUNDATION
EMILY-MAY FOUNDATION

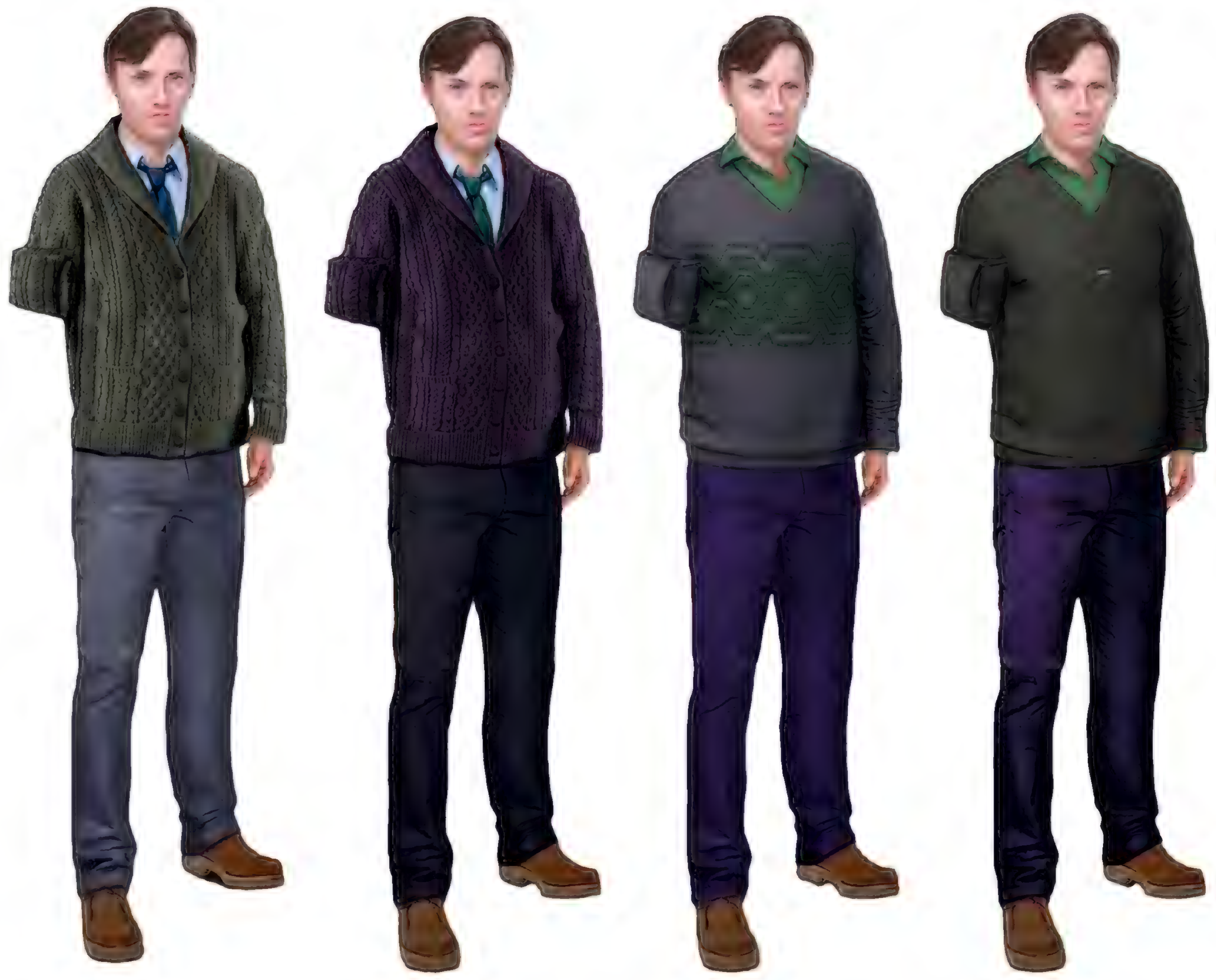
It was important that the graphic design for the Emily-May Foundation felt both authentic to the space and modern. It needed to contrast with the look and feel of Oscorp. We also wanted to push texture and patterns. Elements like the honeycomb pattern became important to tie these graphics together and the variety of color helped add liveliness to the space, contrasting with Oscorp's simpler color palette. With this being a new venture for Harry and Peter, it needed to feel youthful, vibrant, and progressive.



DR. CURT CONNORS

Dr. Connors has an intense and serious personality. We gave him a slightly rumpled appearance with hair that is just a bit too long and clothing that is out of style. This is a man who is more concerned with his research than his appearance. When designing a "normal-looking" character, it helps to think about where a person might shop in real life or what might influence their fashion. It's easy to give everyone a T-shirt and jeans but even simple items like a creased old canvas jacket can tell a story.

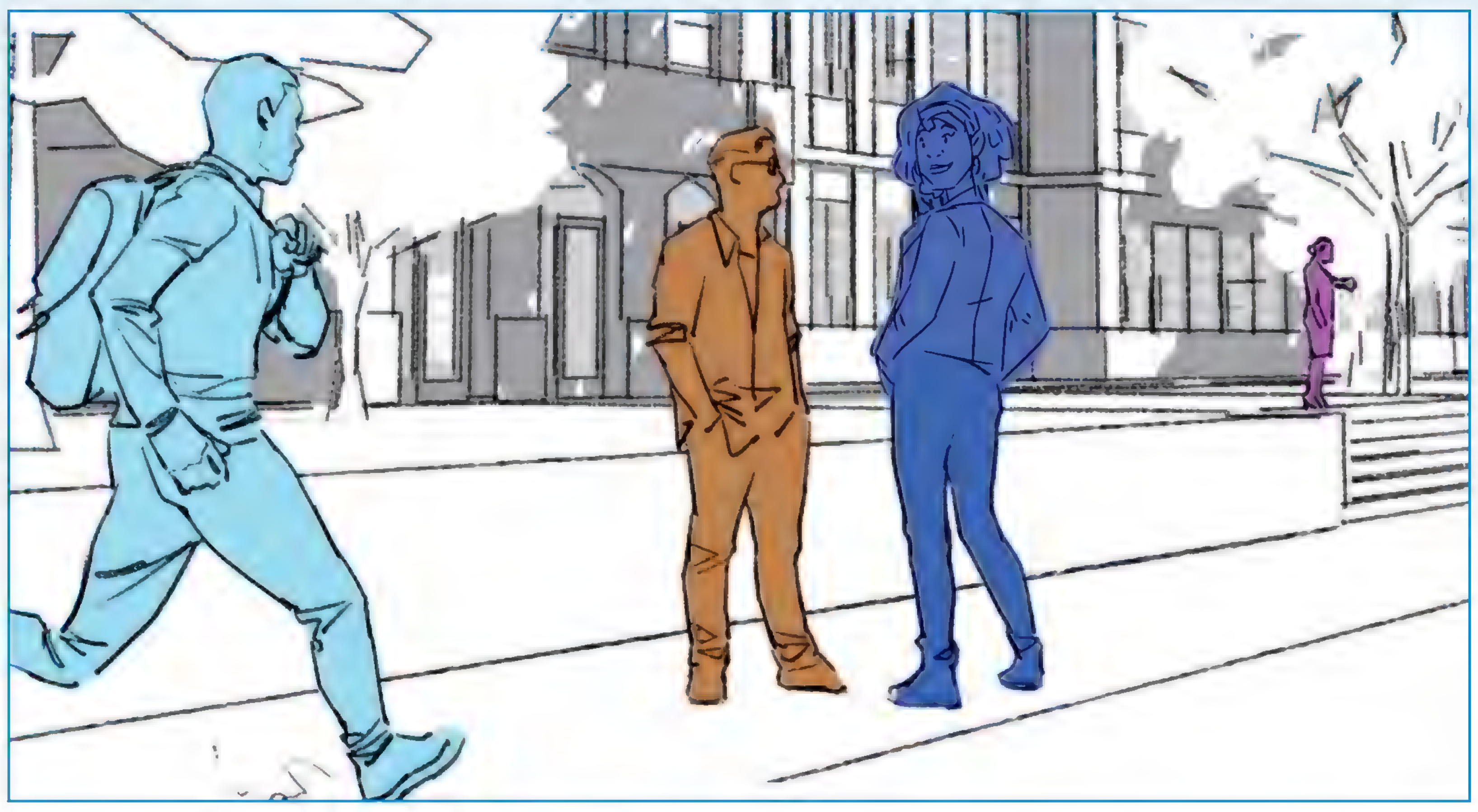


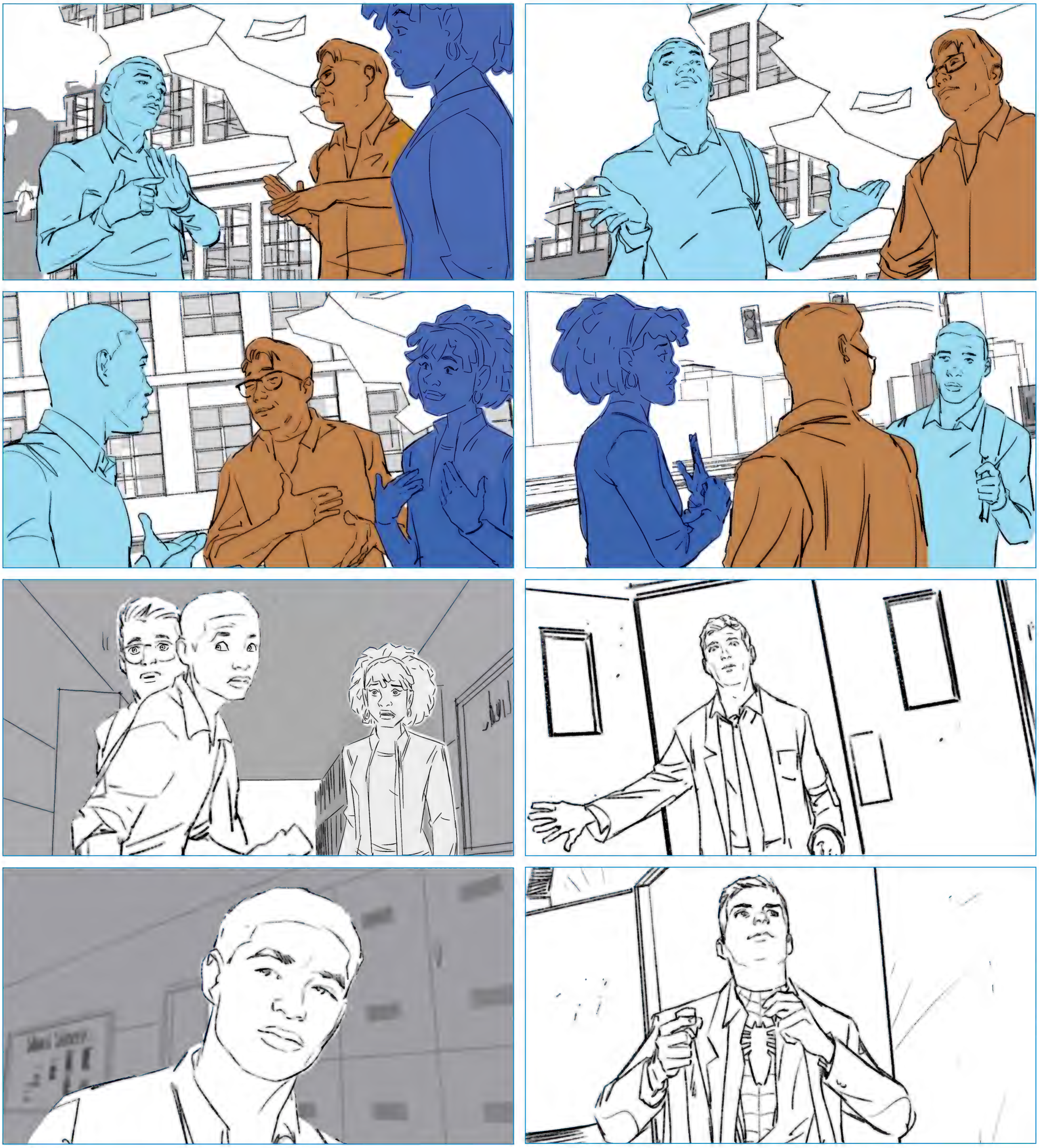


Dr. Connors sometimes has purple pants in the comics, so we tried a few takes with the purple pants. Unfortunately, this was one of those times that the comics didn't translate well, as the purple pants seemed too flashy for Dr. Connors's serious personality. The final palette was much subtler than the comics.

GANKE LEE

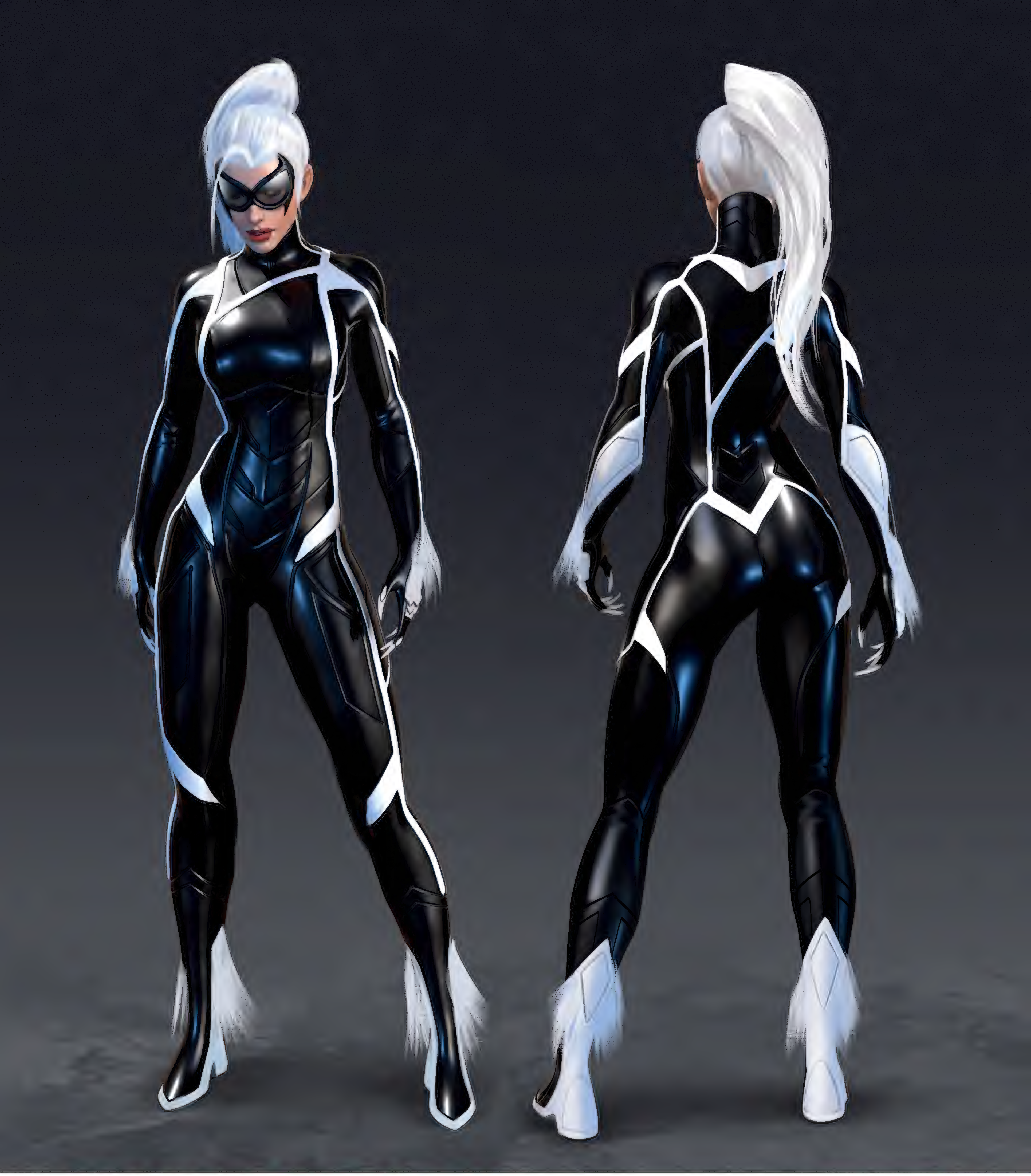
Ganke is Miles's conscience at times and also acts as his eyes. He explains things to the player that Miles simply can't. The goal was to put him in shots that made him believable and accessible. It was important to us to show him in a positive way without making him silly or redundant. He is presented in a truly heroic light.





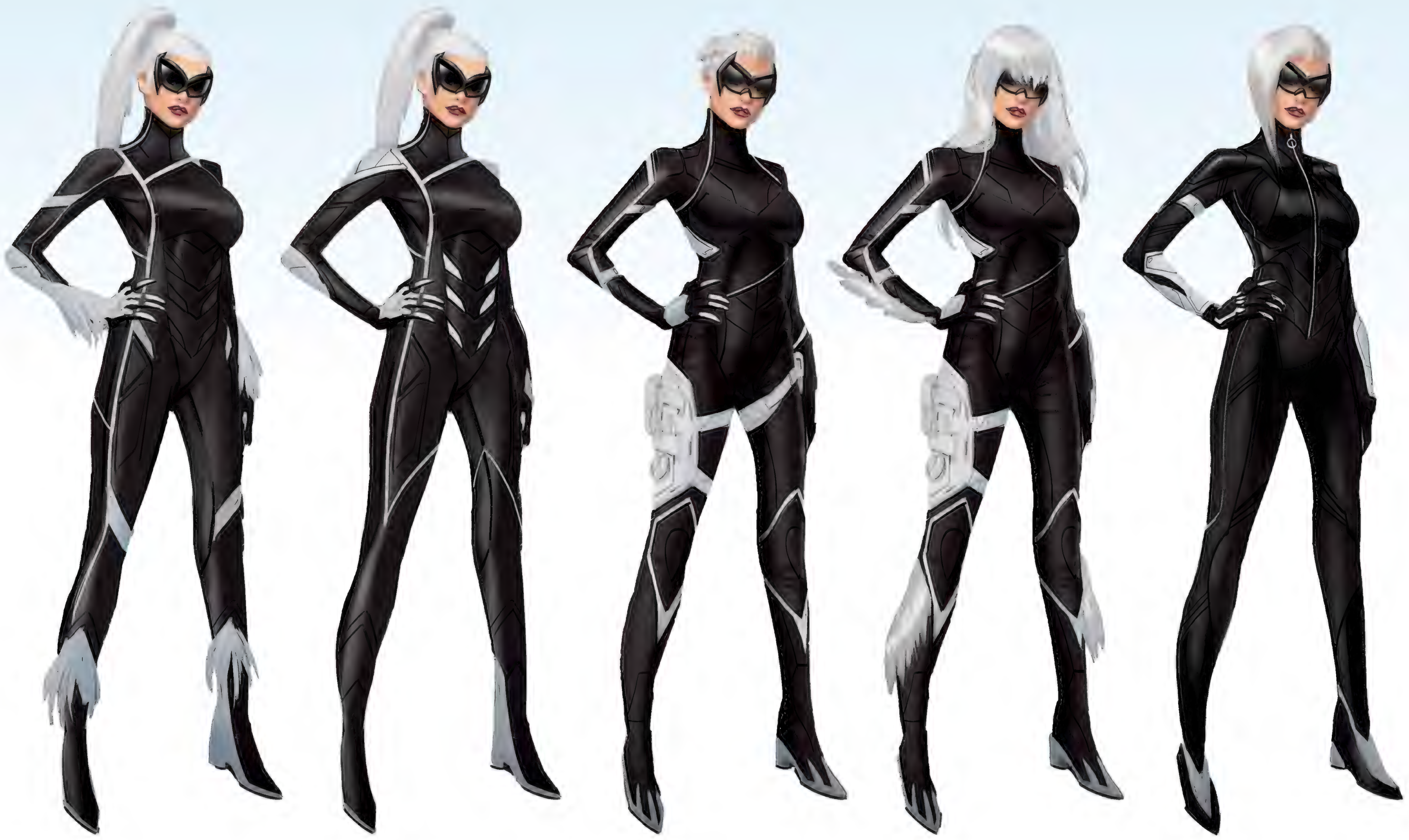
HUNTER BASES

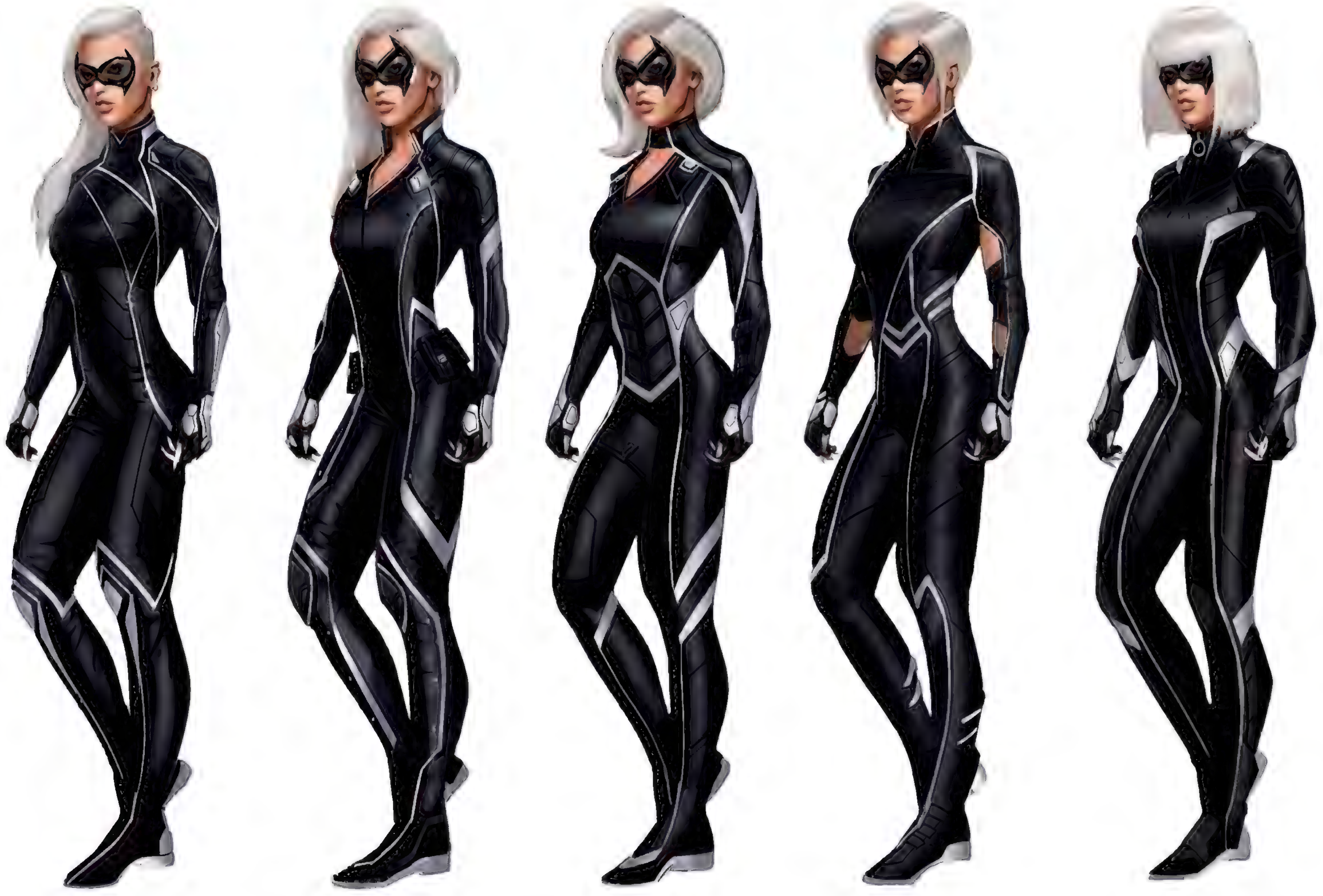
In order to blend the hunters into the urban environment, we placed hunter bases in abandoned buildings and added overgrown plants to make the spaces look more natural and organic. We had to make sure that there were always places for light to come into the interiors to explain why there were so many plants inside. This introduced beautiful lighting opportunities for our interiors and solved the potentially difficult problem of integrating the hunters into Marvel's New York.



FELICIA HARDY—BLACK CAT

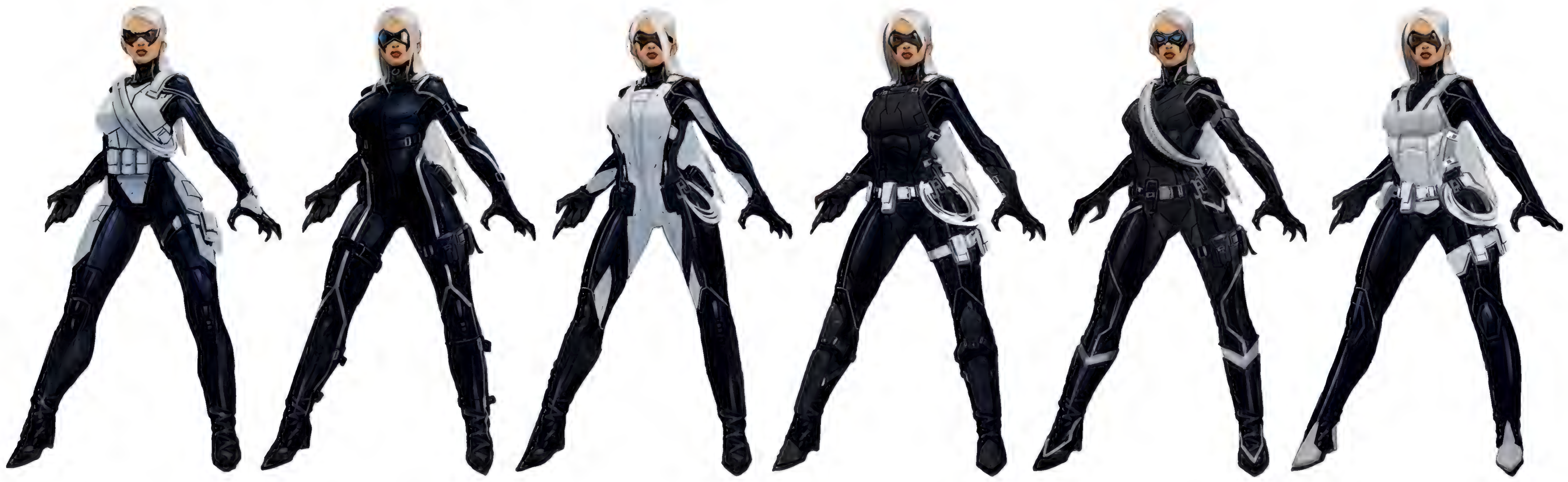
Black Cat comes back in *Marvel's Spider-Man 2*, and she leads Miles on a merry chase as he encounters her for the first time. She returns with a more sophisticated style to reflect her growth as a character after her adventures in the first game. She has a slicked-back ponytail and there are tufts of white fur on her costume now as a nod to her design in the comics. Her mischievous personality remains the same.

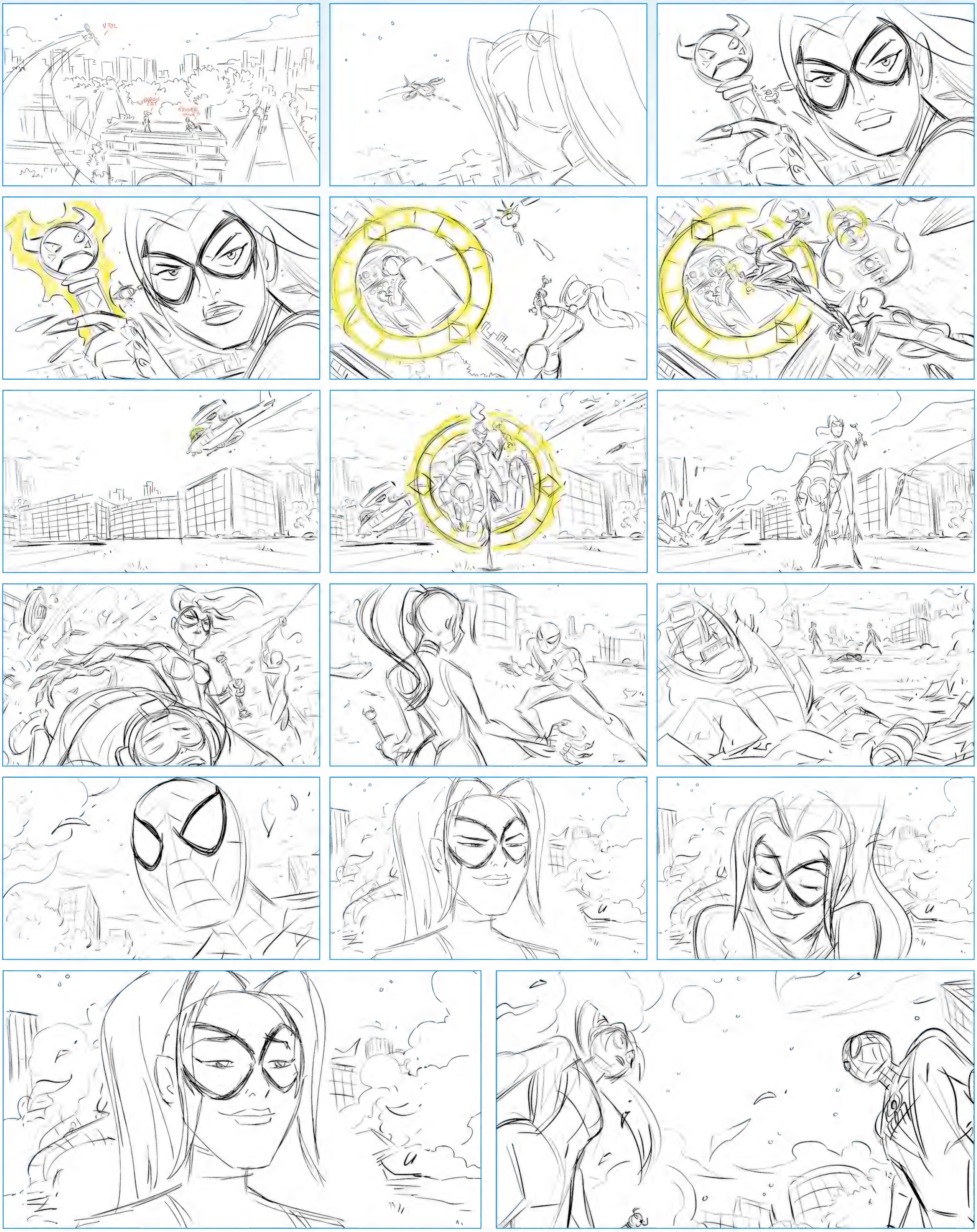




BLACK CAT COSTUME EXPLORATION

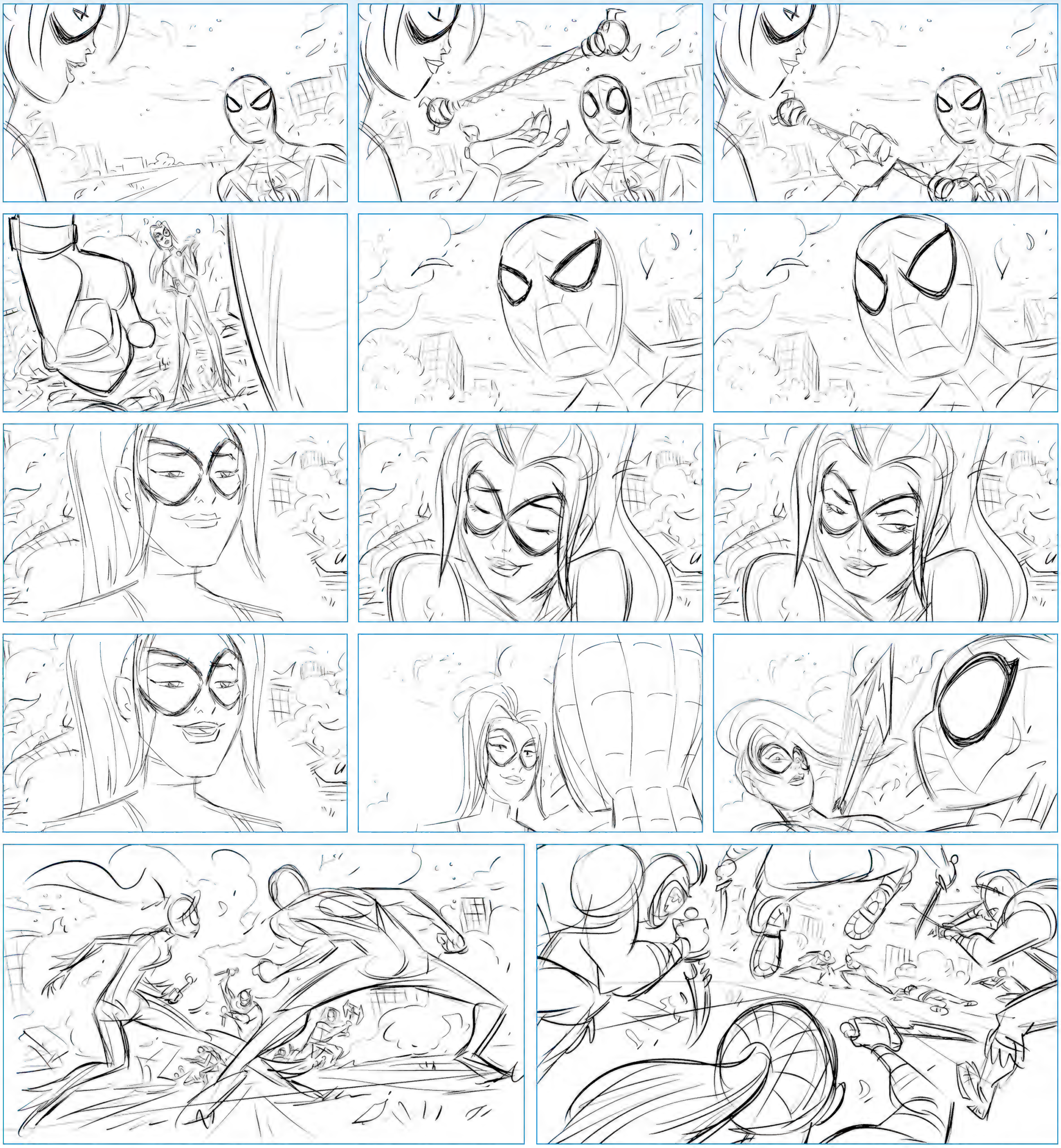
We explored various hairstyles and costumes for Black Cat. Since Black Cat is a thief, we shied away from adding packs and armor to her silhouette as any bulkiness distracted from the impression of her being stealthy and speedy. While we could have changed her hairstyle drastically, the story didn't support a big change so we made smaller tweaks. Although the Black Cat design from the comics is beloved, we decided to give her a modern update for *Marvel's Spider-Man*. When we were looking at refreshing her design for this game, we decided to bring a bit of the white fur back since we found a few places where it fit into our current design.

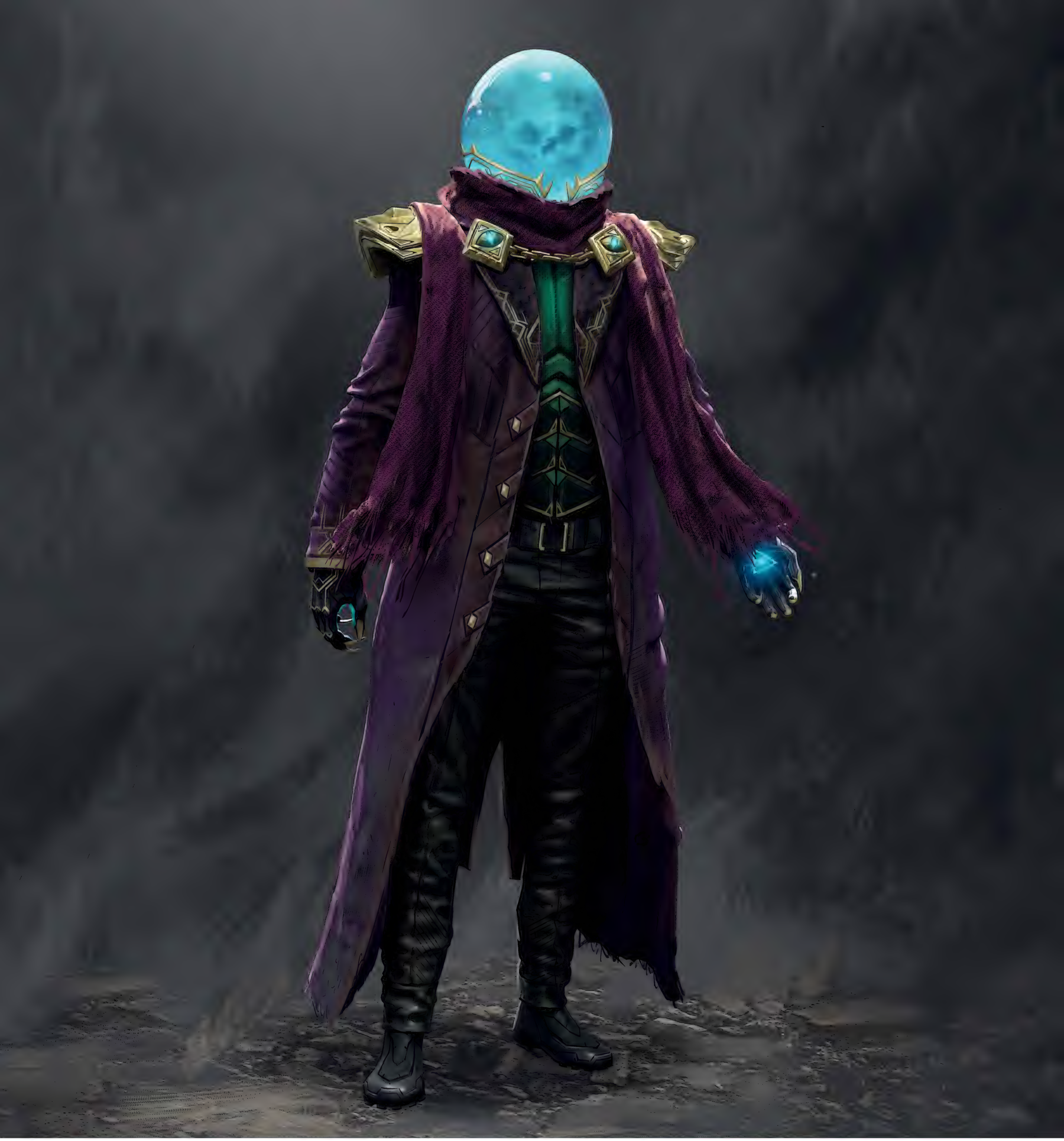




THE WAND OF WATOOMB

Black Cat is such a great character with a lot of room for exploration. We wanted to make her appear fun, daring, and flirty through her posing and actions. We worked toward this by giving her some nice close-ups to show her mischievous intentions and playfulness. For wider shots, we gave her room to explore her adventurous agility, whether she was teleporting through portals or fighting off hunters.

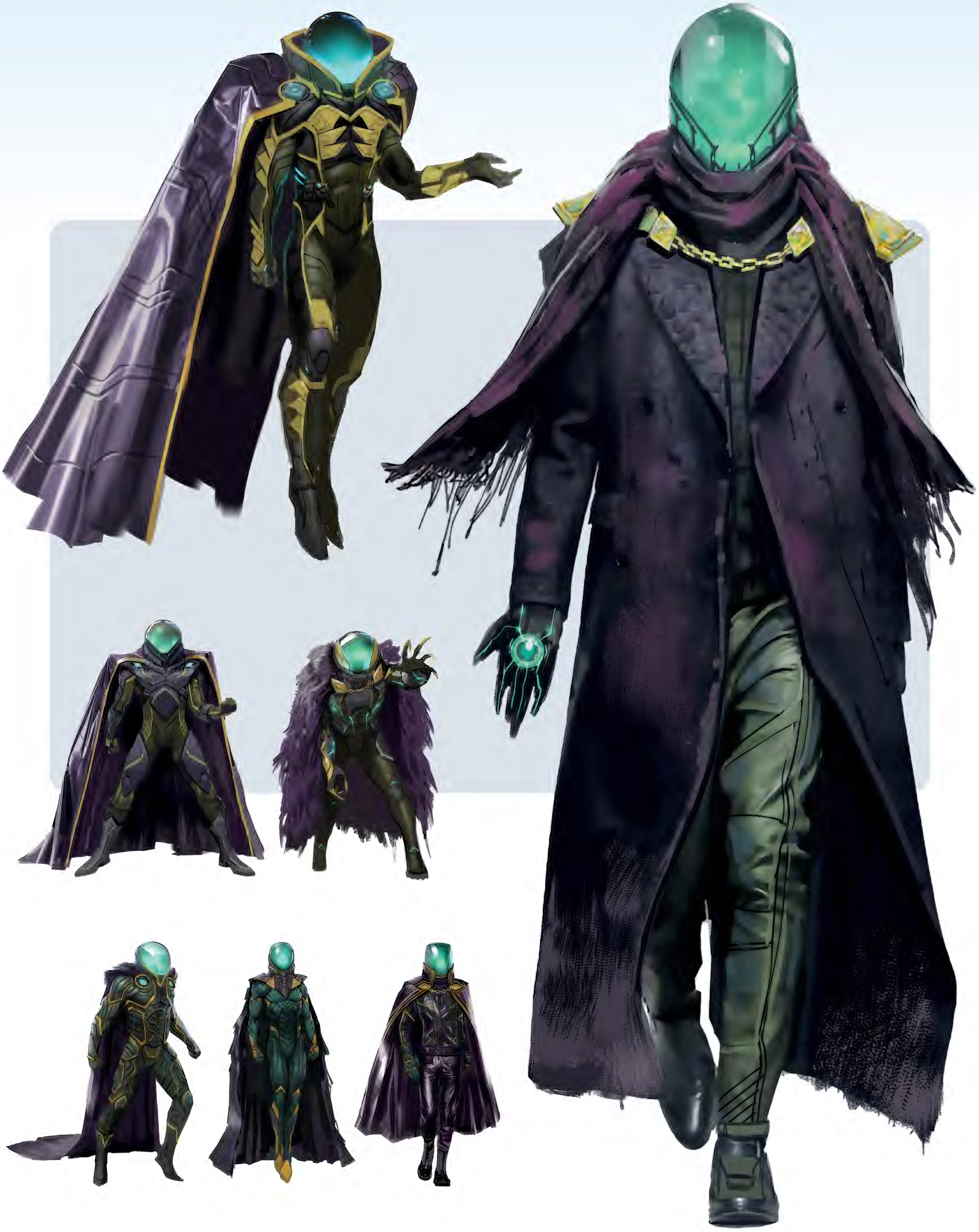


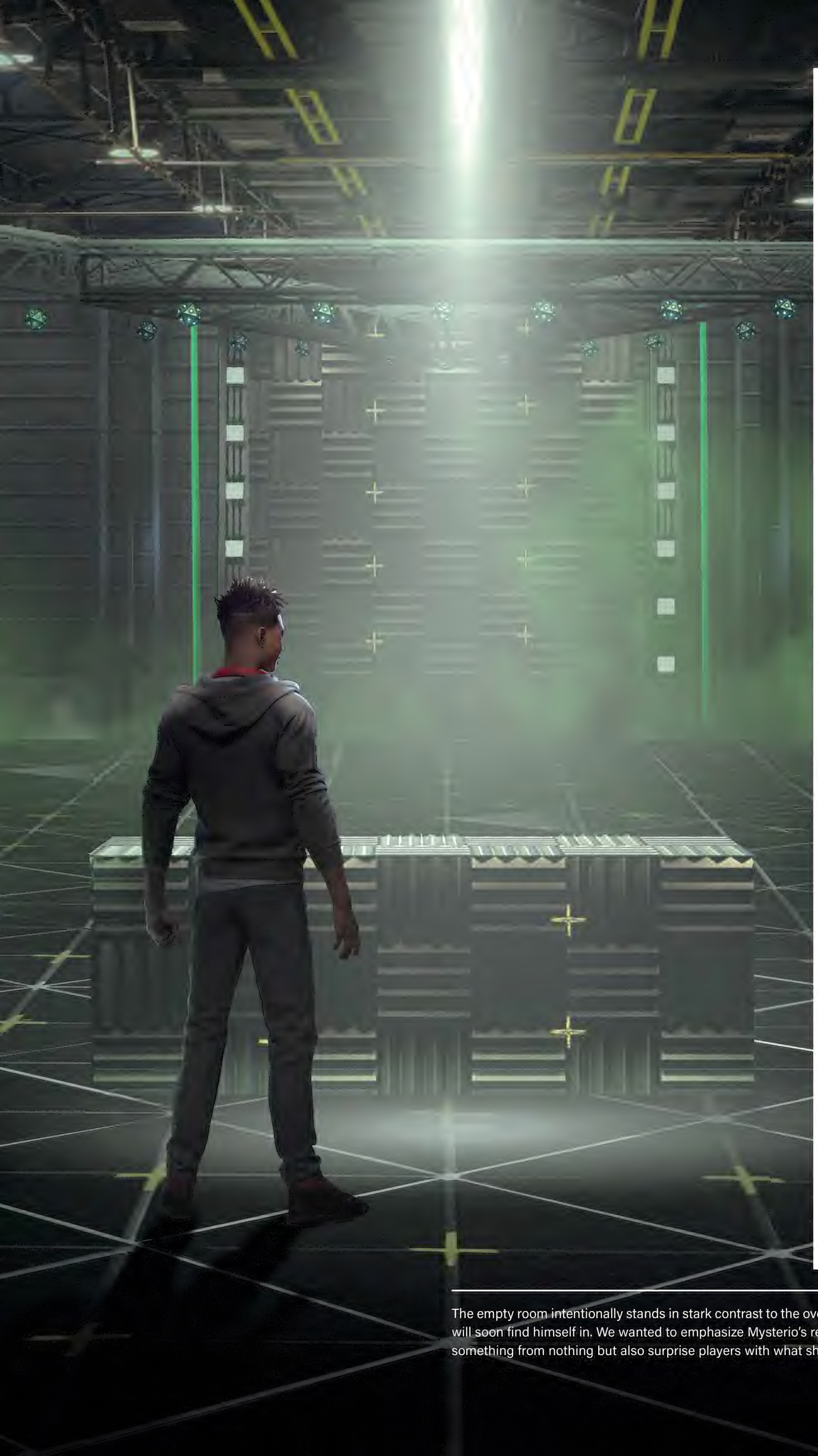


QUENTIN BECK–MYSTERIO

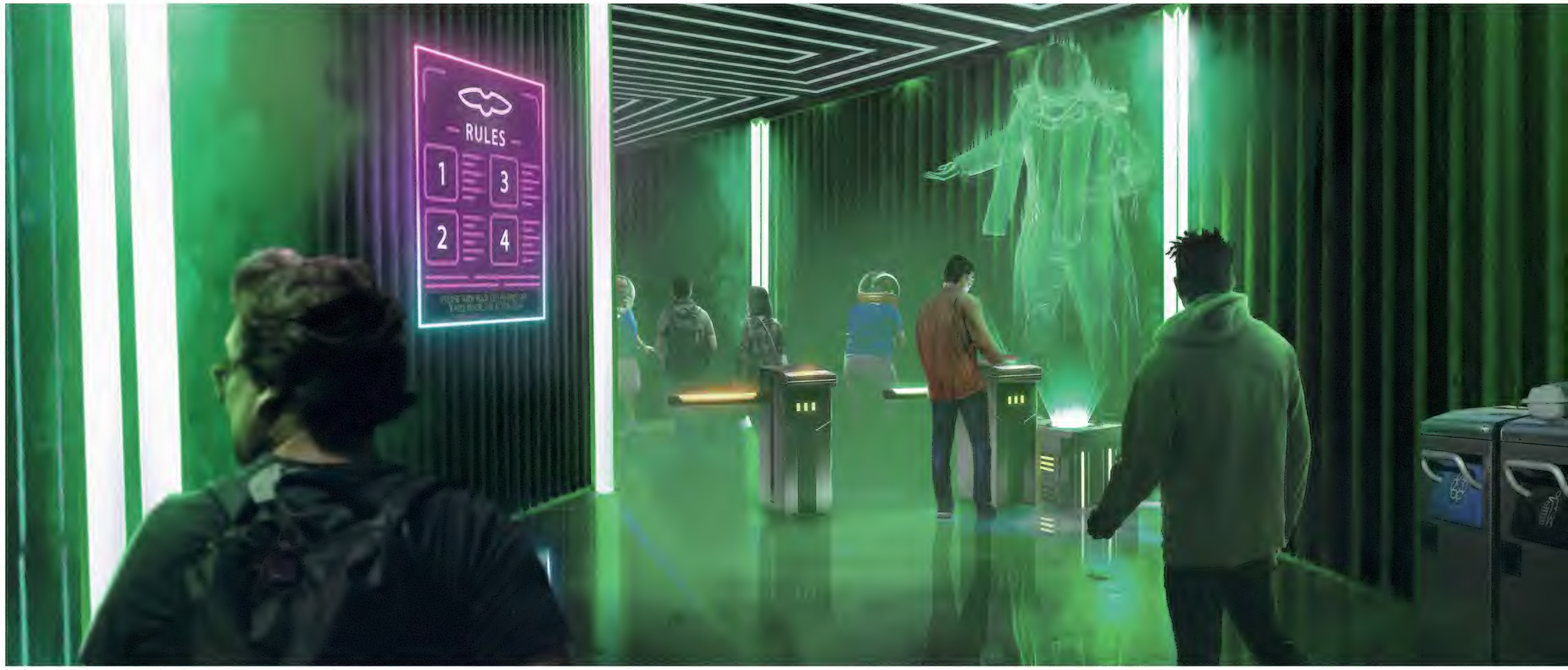
Mysterio is another beloved character that has seen many incarnations in the comics and, more recently, in film. He's normally shown in a suit of armor and a cape and has a large round glass helmet. The artistic decision to turn the traditional purple cape into a long coat really resonated with everyone and made sense in the context of our story. We also added a skull detail to the helmet, which made Mysterio more menacing.

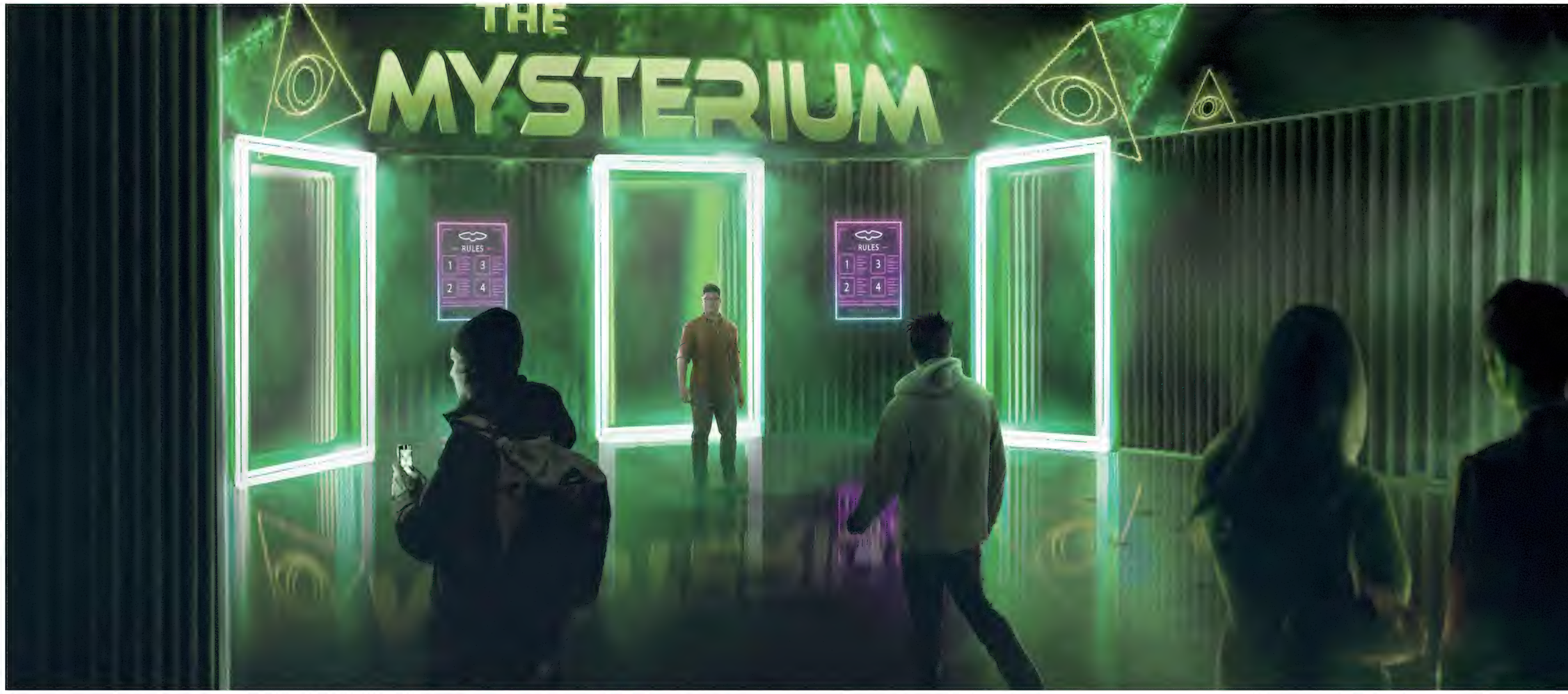
We muted Mysterio's color palette in the game so he would fit better into our world's color space. He has a scarf that adds a nice bit of flair to his costume and fits his showman's personality. Although we tried an oval helmet, we kept the round shape, which seemed to take up the right amount of visual weight in the design and still worked the best.





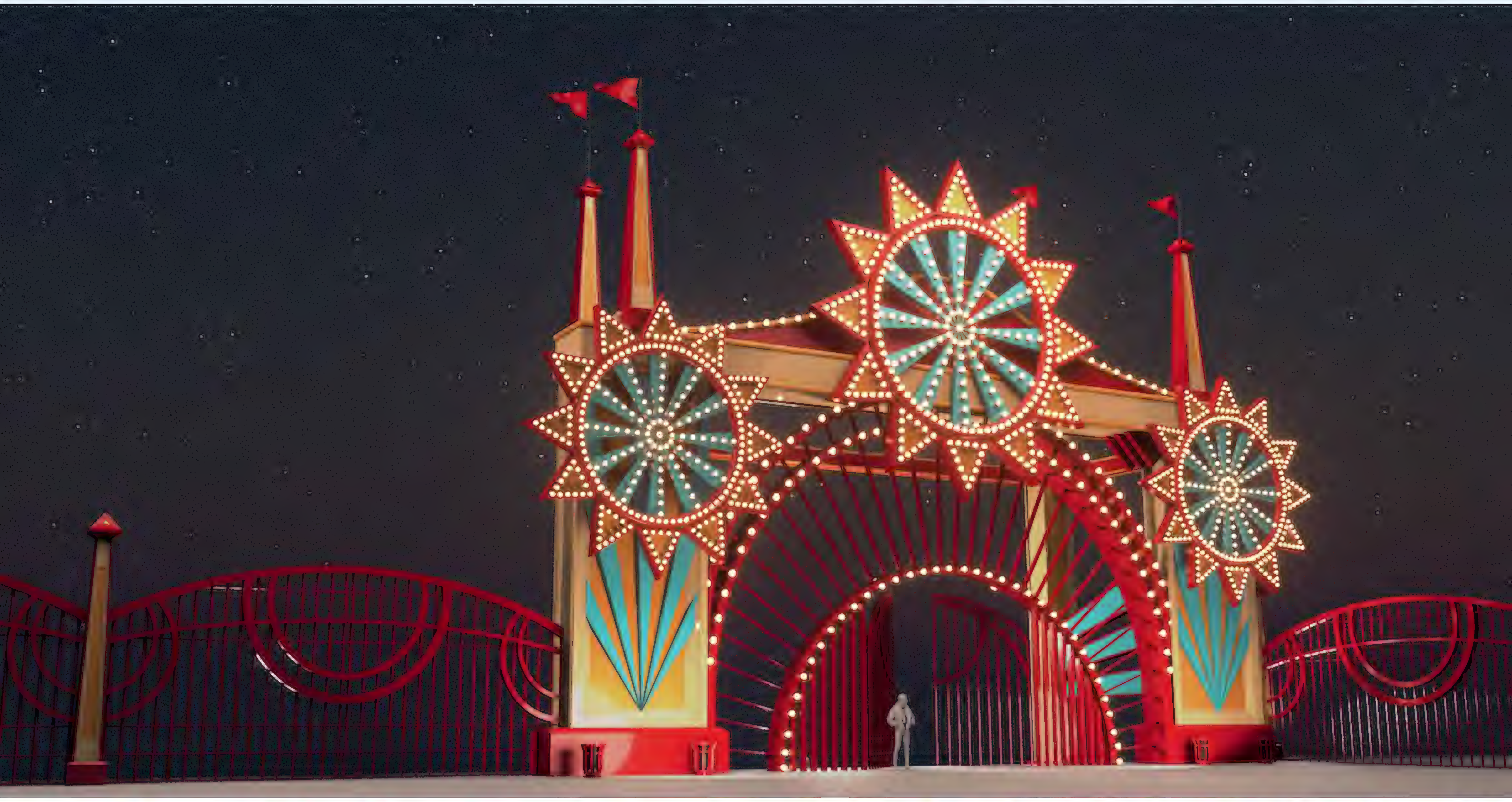
The empty room intentionally stands in stark contrast to the over-the-top simulation that Miles will soon find himself in. We wanted to emphasize Mysterio's remarkable technology to create something from nothing but also surprise players with what shows up in the simulation.





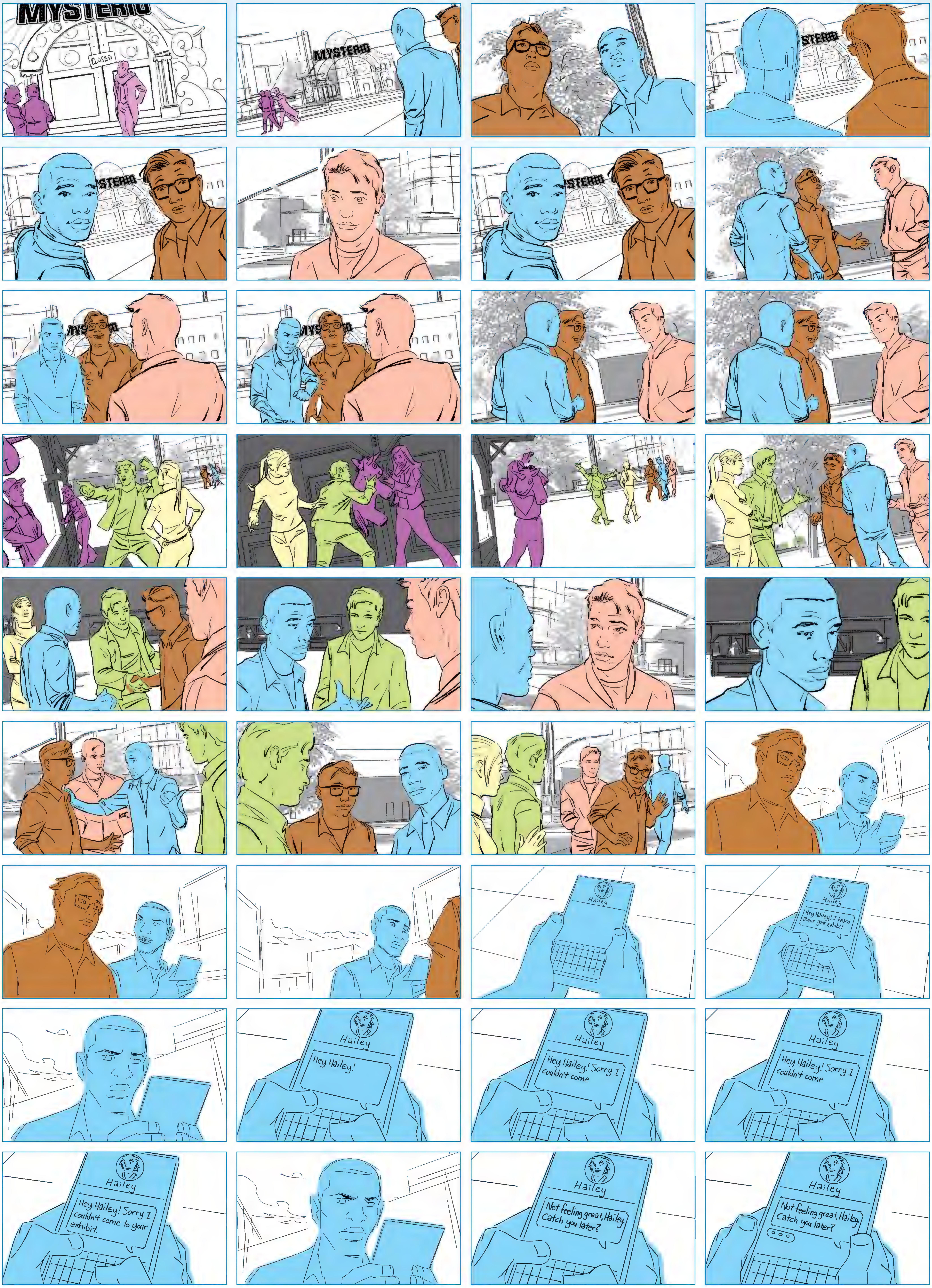
THE MYSTERIUM

Color theming is important to anything that relates to Mysterio. Since his costume palette is subtle, the environment lighting and colors can be much more saturated and bright. We pushed the high-tech nature of the Mysterium with lights and added the mysterious green fog, which lends a hint of magical feeling to the space.



CONEY ISLAND

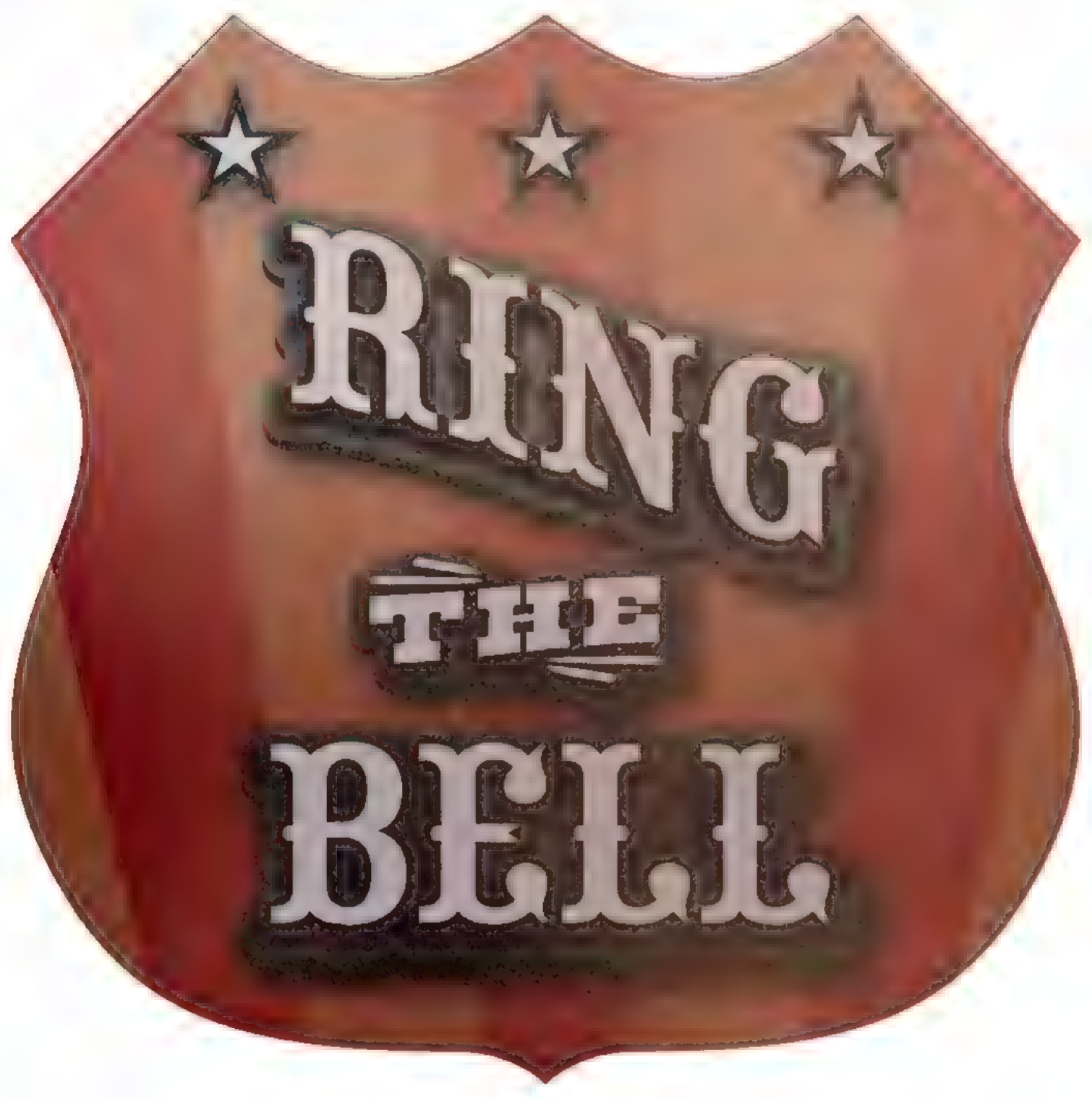
The initial mission pitch started with the phrase, "This could be us. This is what perfect feels like," followed by a description of the chaos that occurs when hunters invade the amusement park, an iconic New York location since 1903. The challenge was to visually present this place's history and vibrancy for some genuinely relaxing and fun gameplay and then to shatter it.

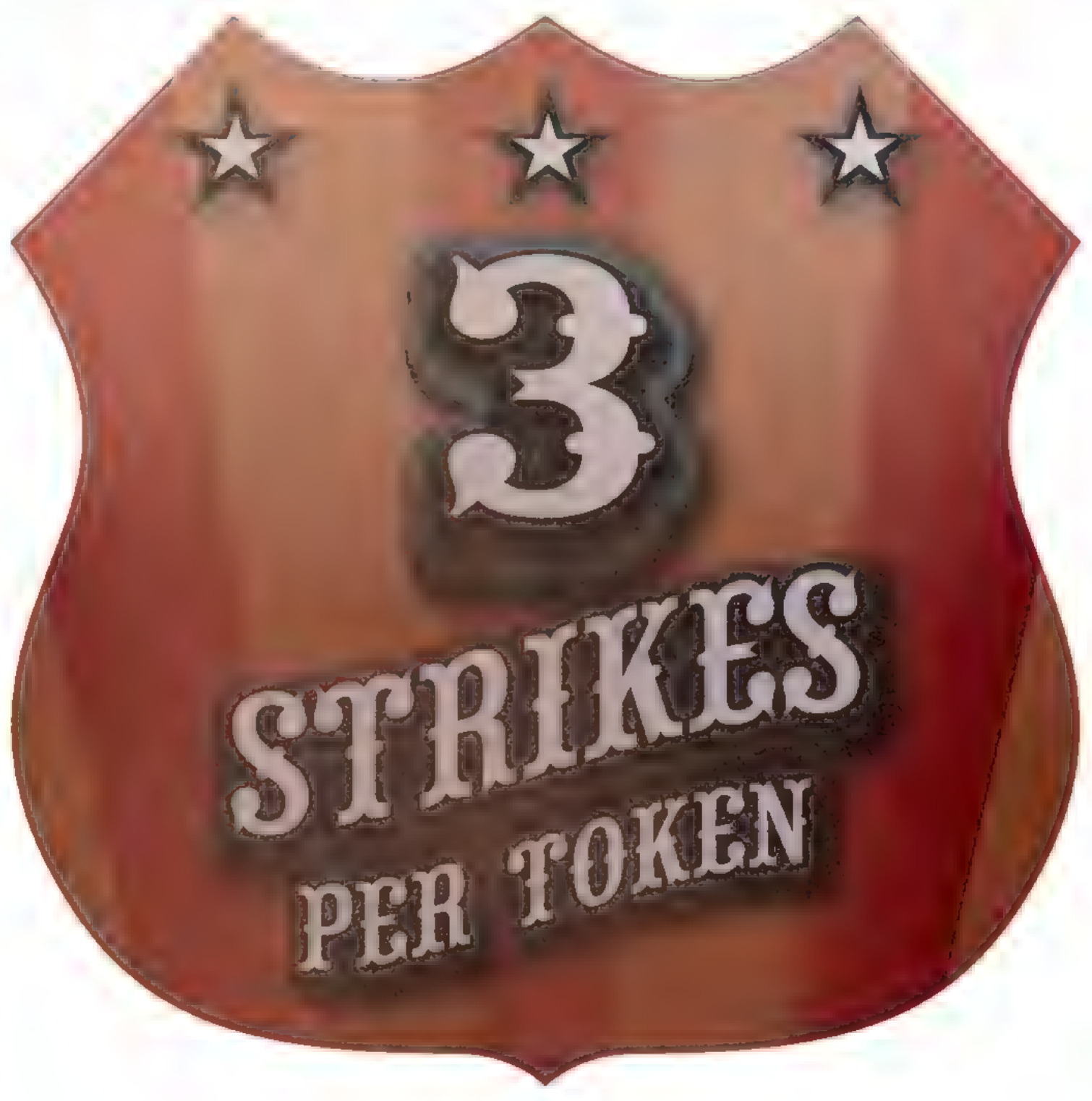

MYSTERIO
CLOSED
MYSTERIO
STERIO
STERIO
STERIO
MYSTERIO
MYSTERIO
Hailey
Hailey
Hey Hailey! I heard about your exhibit
Hailey
Hey Hailey!
Hailey
Hey Hailey! Sorry I couldn't come
Hailey
Hey Hailey! Sorry I couldn't come
Hailey
Hey Hailey! Sorry I couldn't come to your exhibit.
Hailey
Not feeling great, Hailey. Catch you later?
Hailey
Not feeling great, Hailey. Catch you later?

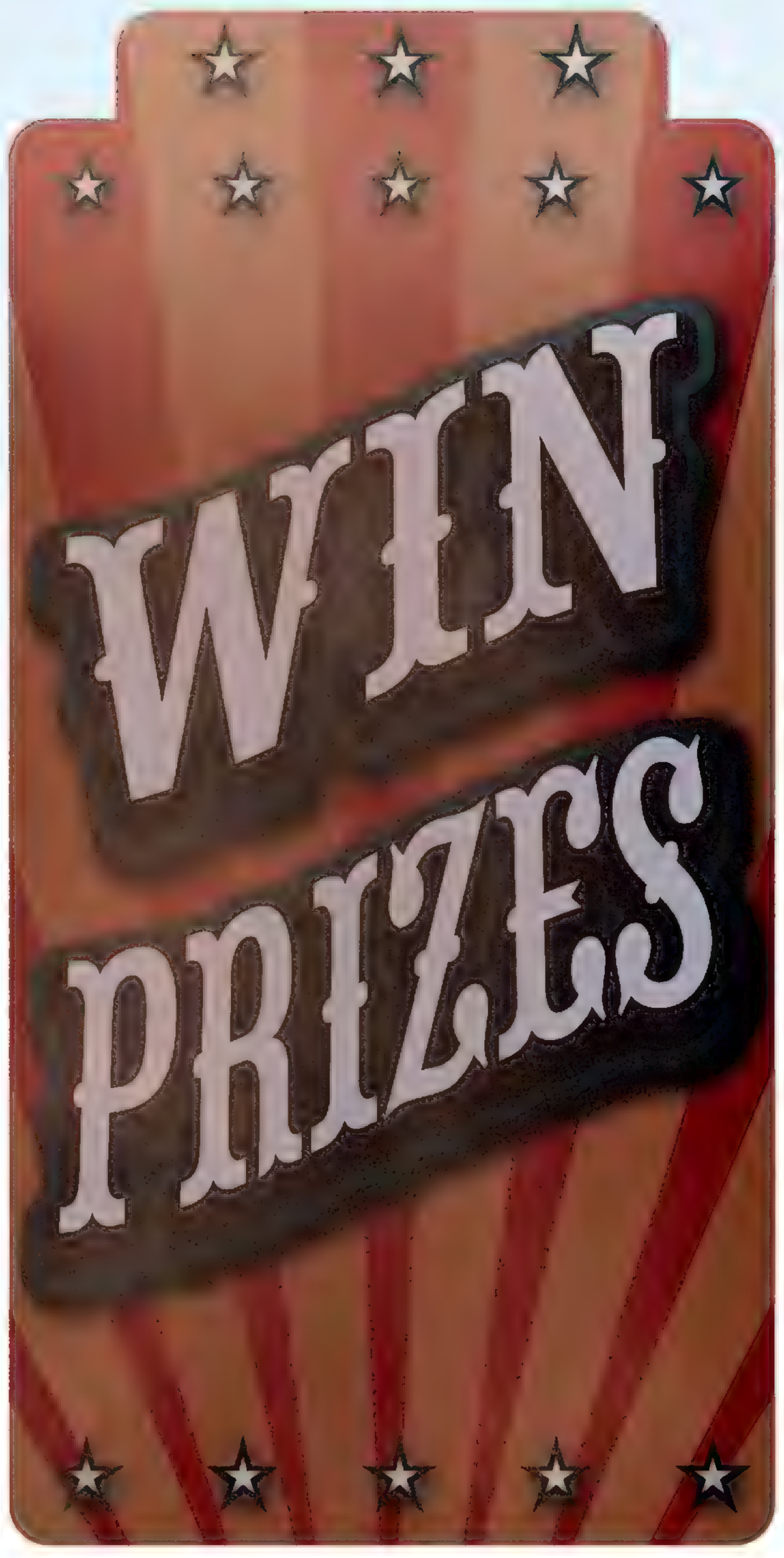
CARNIVAL GAMES

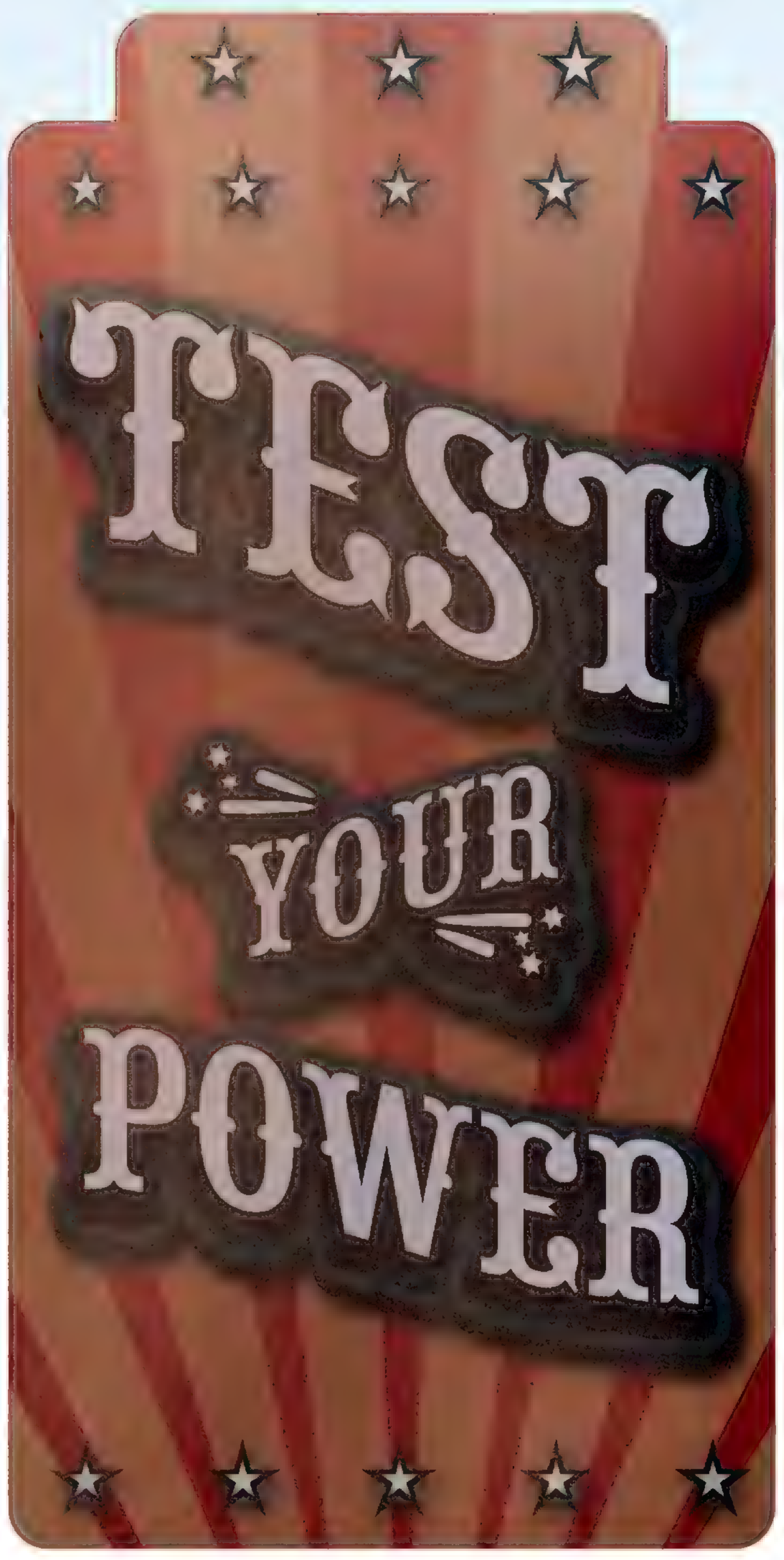
The designs for the carnival attractions, props, and graphics were focused on showing the park's history through visuals. We made a mix of retro art repaired throughout the years and new pieces mimicking the old days in new ways. We were also giving players a break from normal gameplay and showing new details about the world that our characters inhabit.

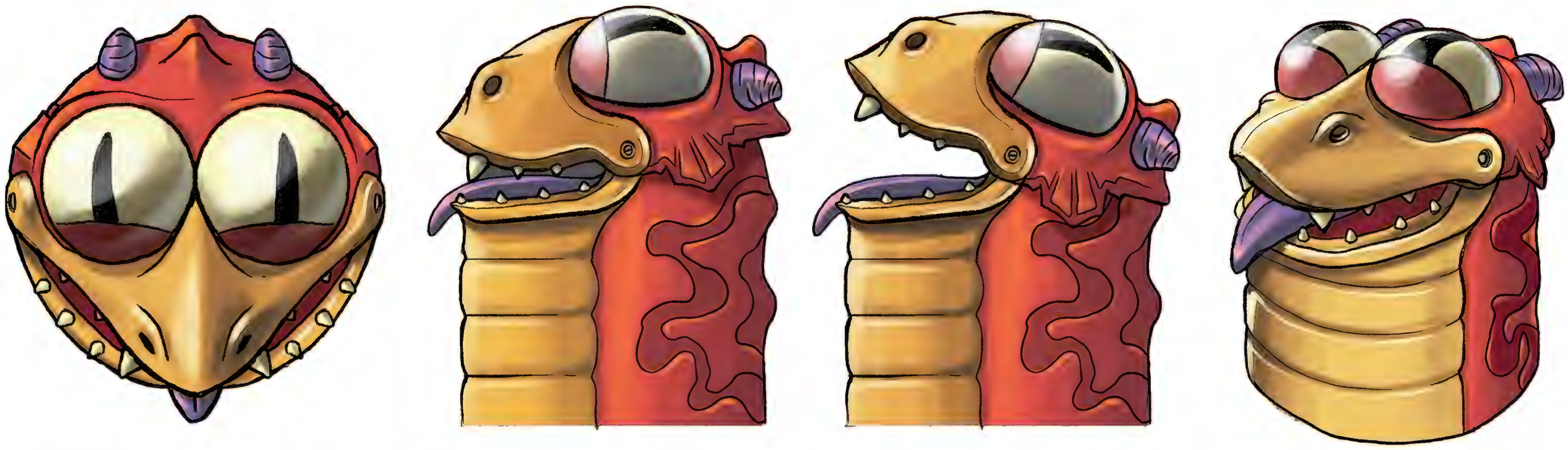
Below is the art our graphics team made for the Muscle-Up attraction, which is our version of the classic carnival test of strength.


RING
THE
BELL


3
STRIKES
PER TOKEN

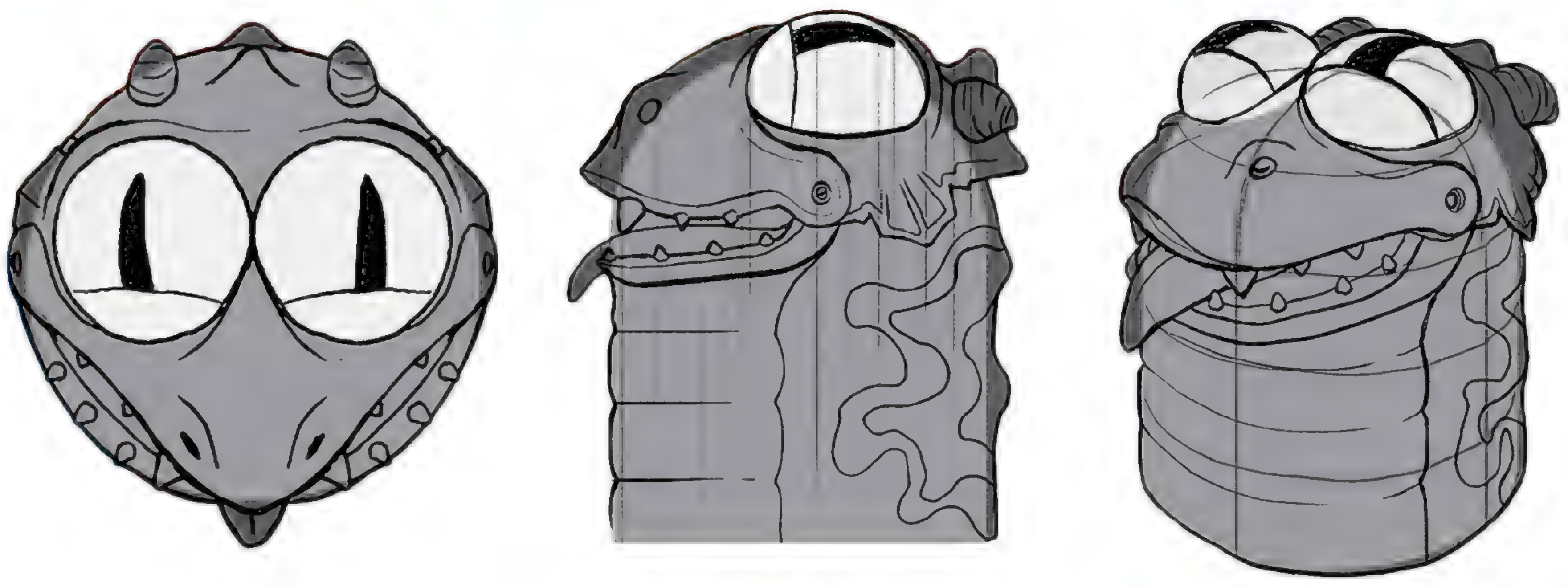


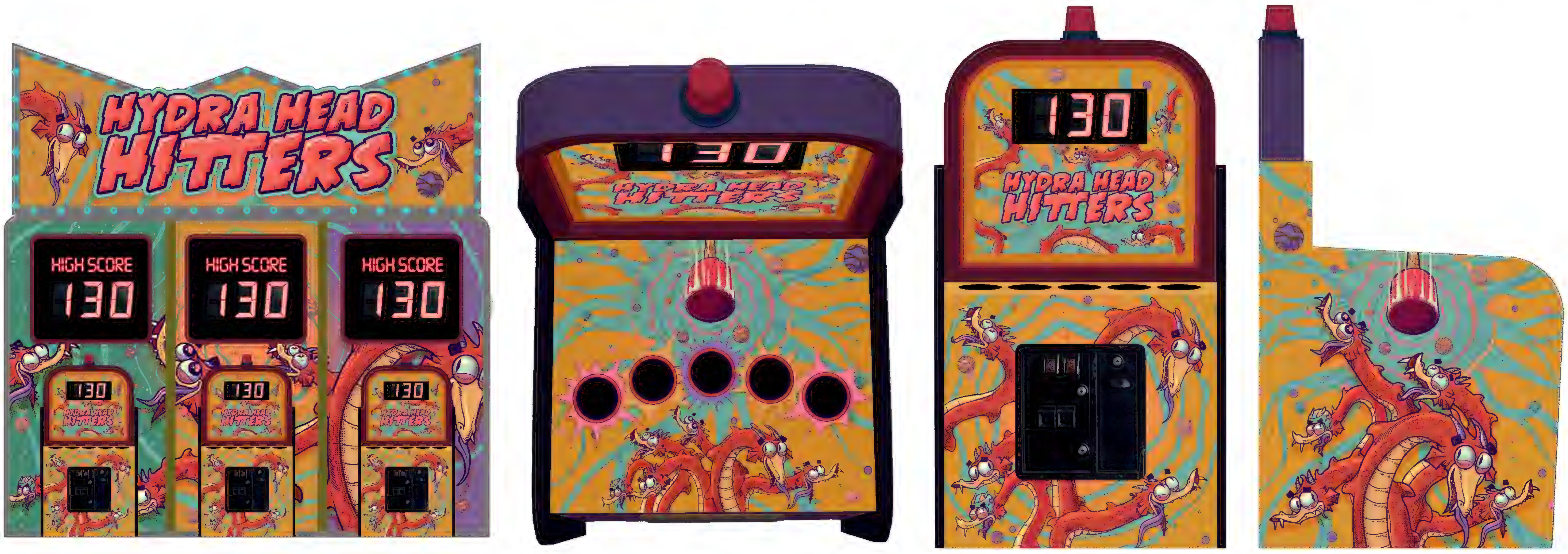

TEST
YOUR
POWER

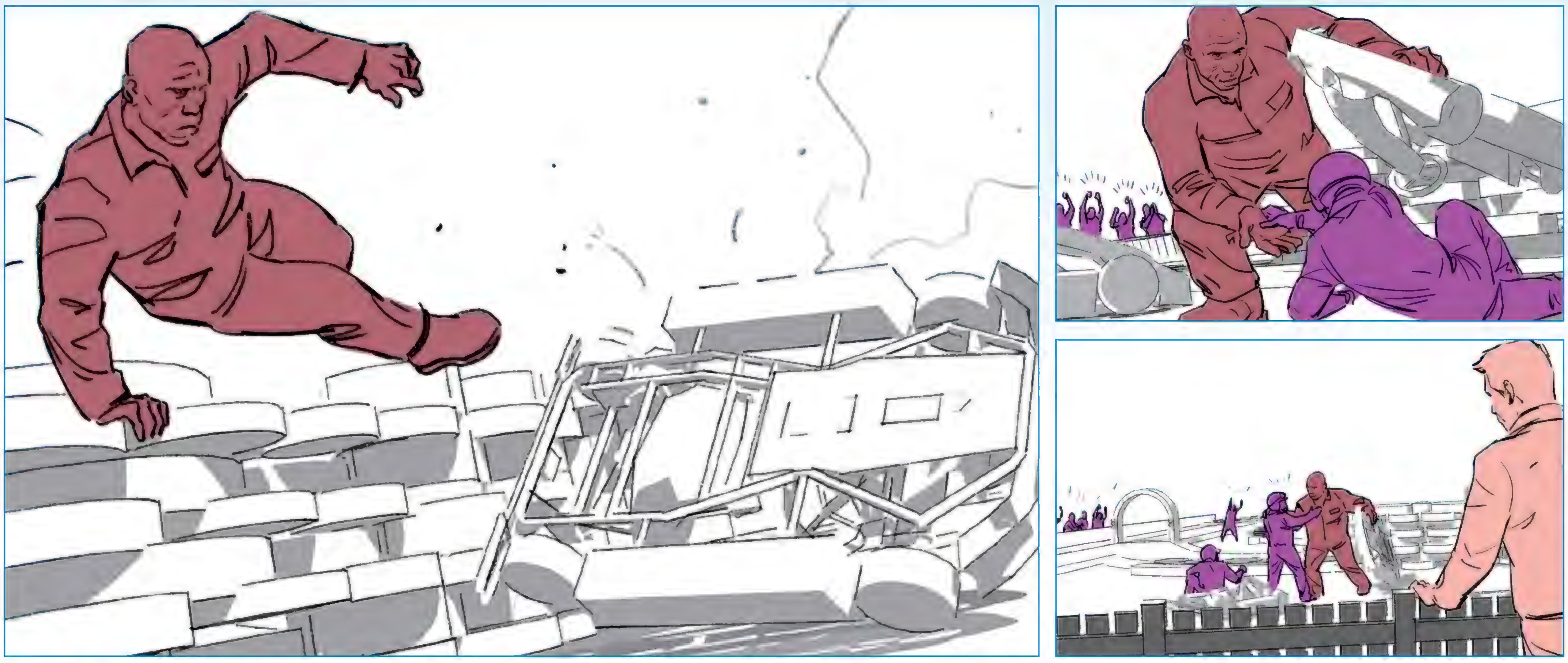


HYDRA HEAD HITTERS

This is a fun spin on the classic carnival game of hitting creatures with a soft mallet. In this case, we wanted to give Marvel fans an extra incentive to smash these evil but cute Hydra heads by adding a thematic nod to the Hydra organization. Even the creature colors show the Hydra influence. We were inspired by the art of '50s-style cartoons and gave the creatures eyes that stare into your soul.

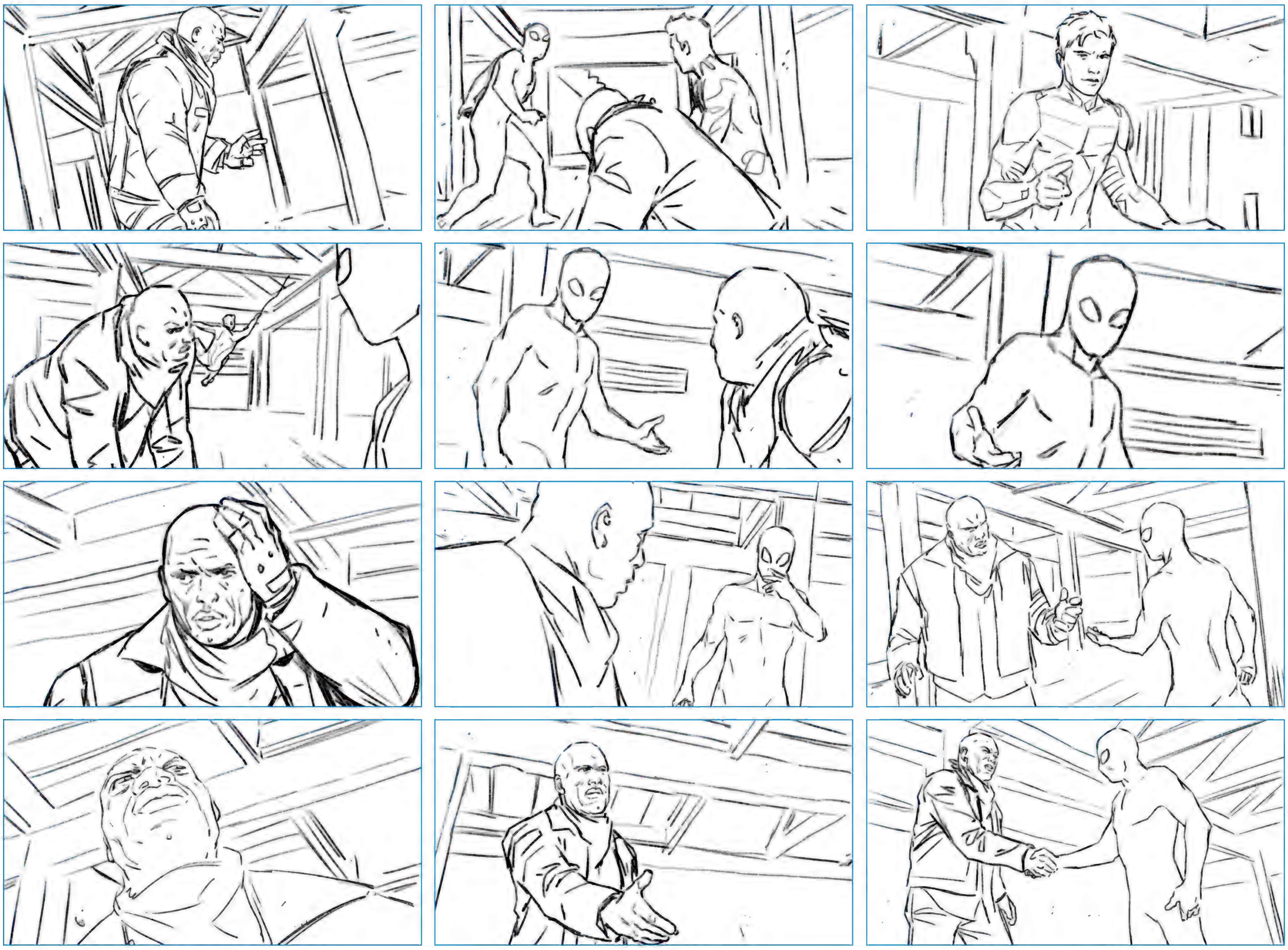



HYDRA HEAD HITTERS
HIGH SCORE
130
HIGH SCORE
130
HIGH SCORE
130
130
HYDRA HEAD HITTERS
130
HYDRA HEAD HITTERS

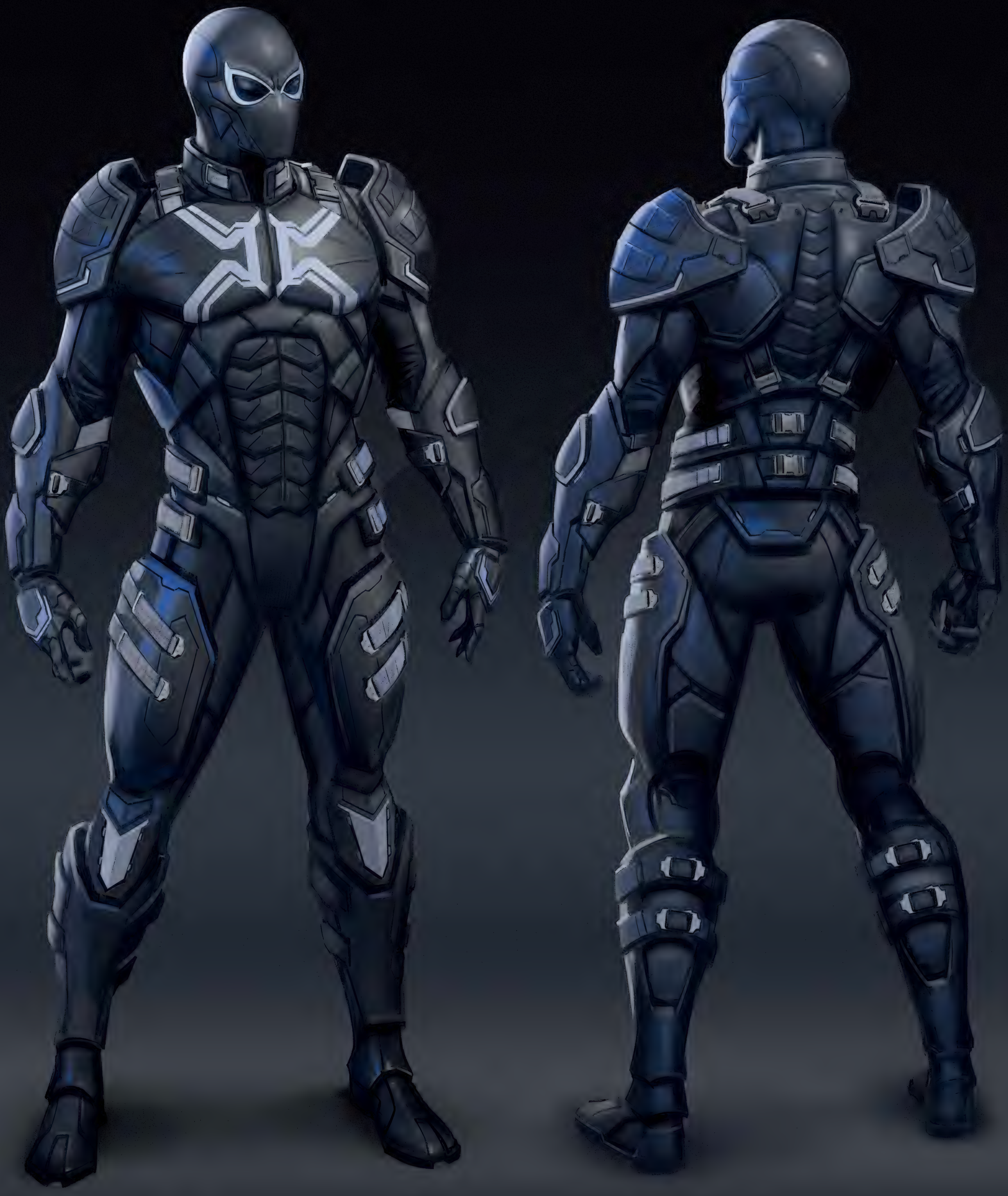


LONNIE LINCOLN—TOMBSTONE

This was a great moment to allow a villain a chance to become a hero. Tombstone gets to redeem himself by saving one of the carnival patrons from danger. We wanted the shots to feel fast and frenetic for this section. And the fast-paced editing also adds to the tension and friction of the scene.

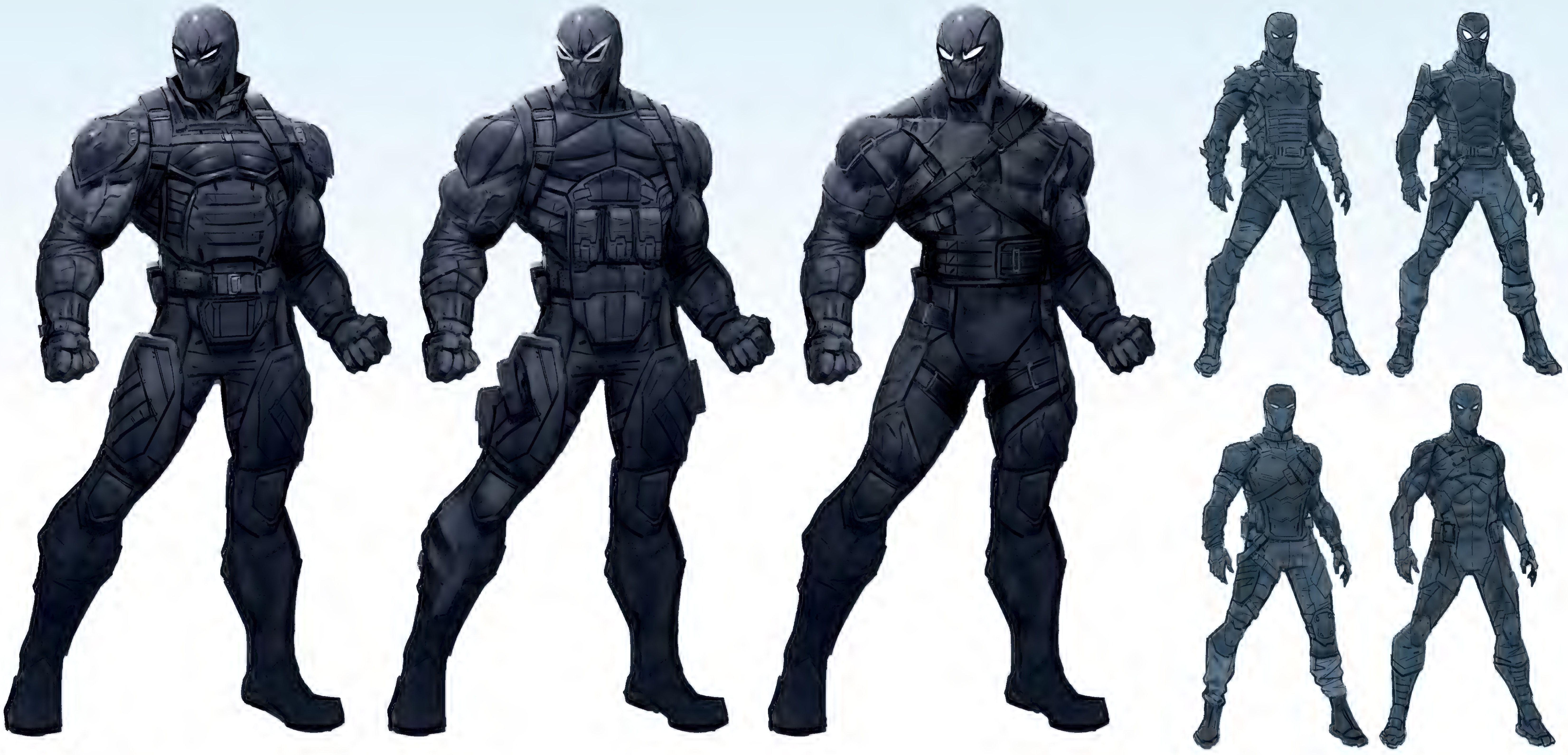


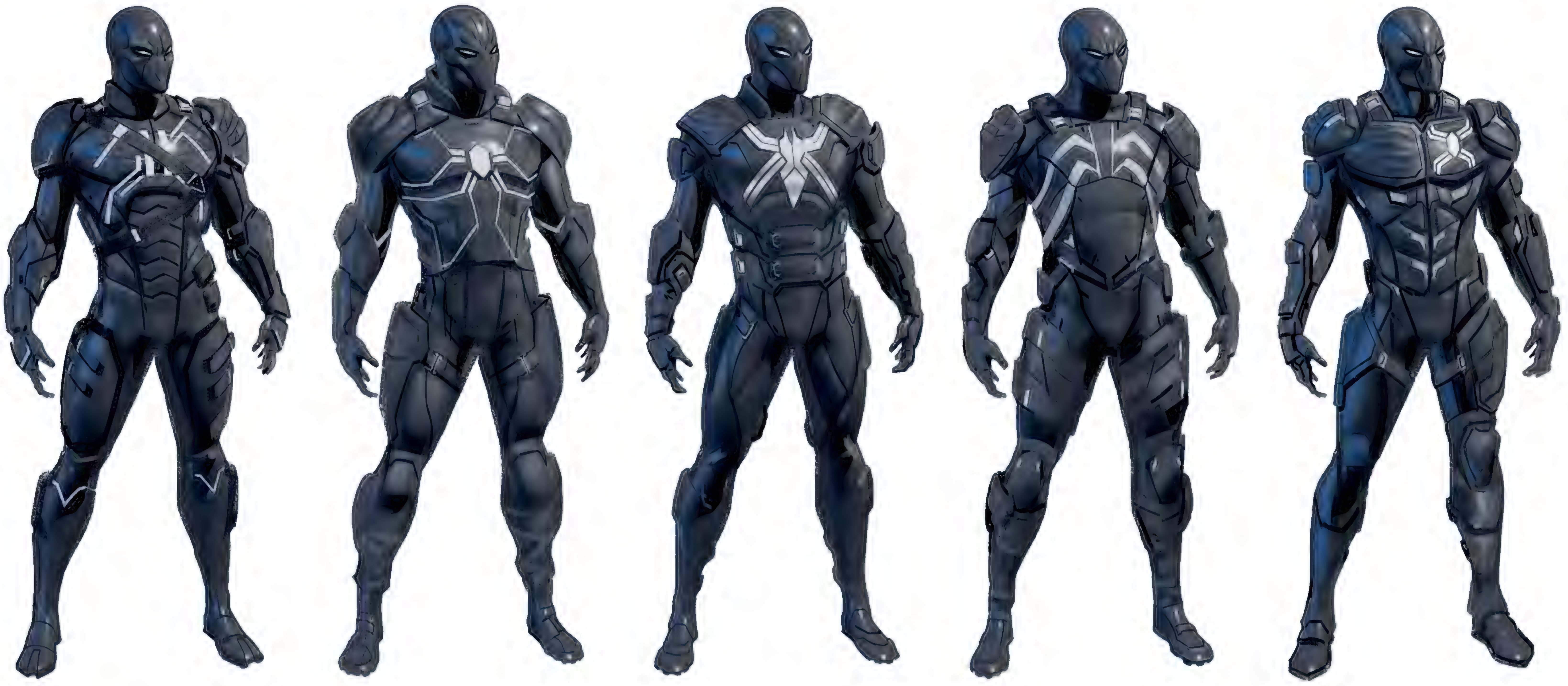
For the second sequence, we wanted to show a special moment between him and Spider-Man. When Tombstone thanks Spider-Man, it showcases the growth between the two characters. The equal staging and a slight low-angle shot places them both in a heroic perspective.

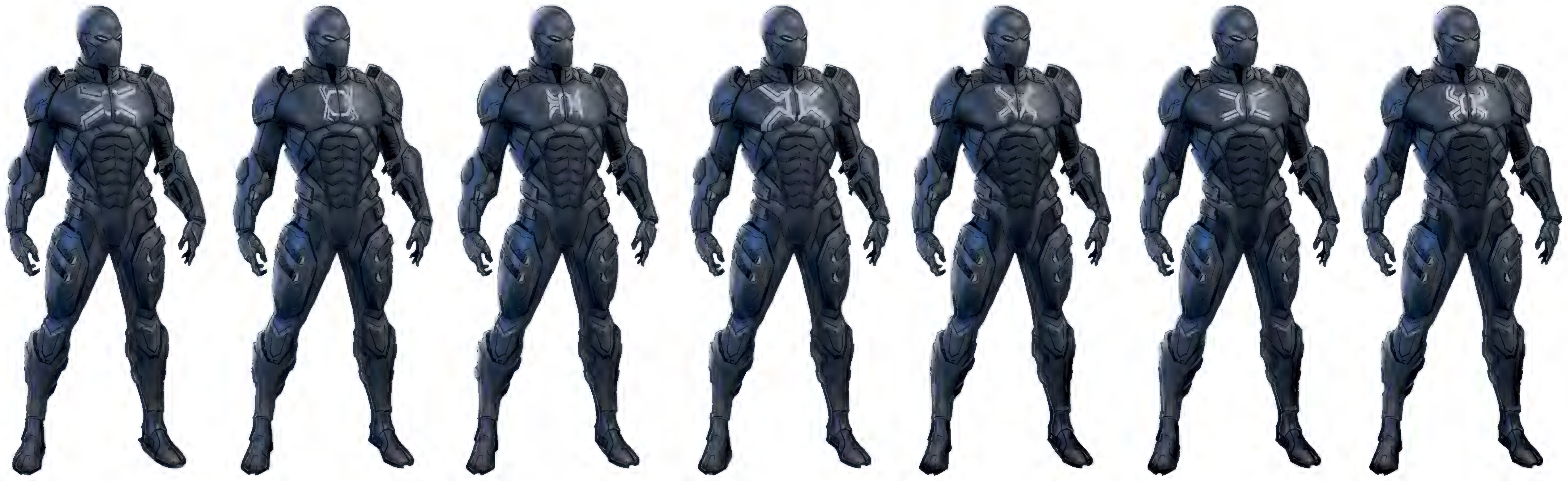


HARRY OSBORN (BLACK SUIT)

At first, it's not clear what has healed Harry, so the suit he manifests must seem benign. The in-game model has a bit more shine and movement to it as a nod to its mysterious origins but the grounded military-inspired design means Harry and Peter are not suspicious of it. The suit has light gray accents and a vaguely spider-like symbol on the chest.



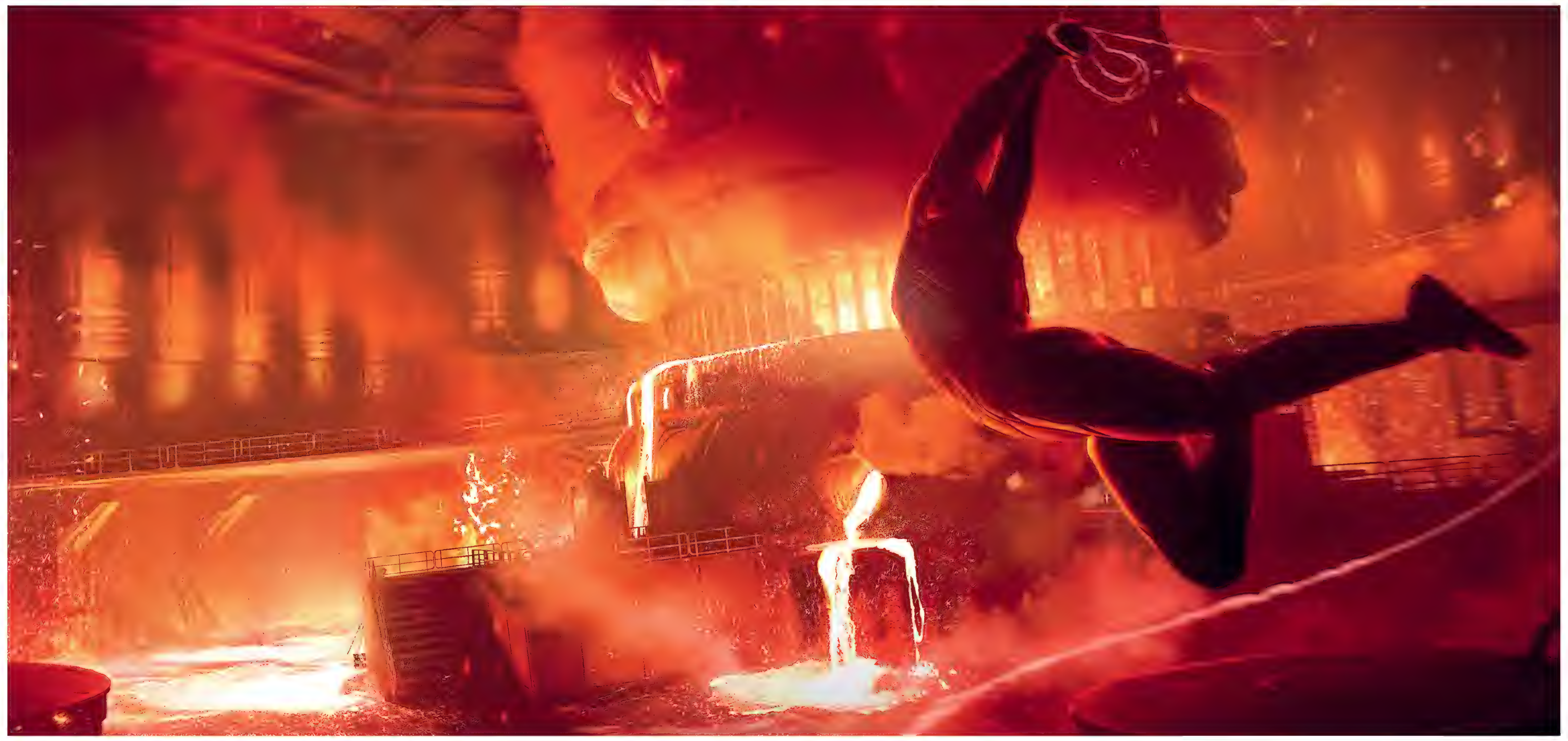




DESIGNING THE BLACK SUIT

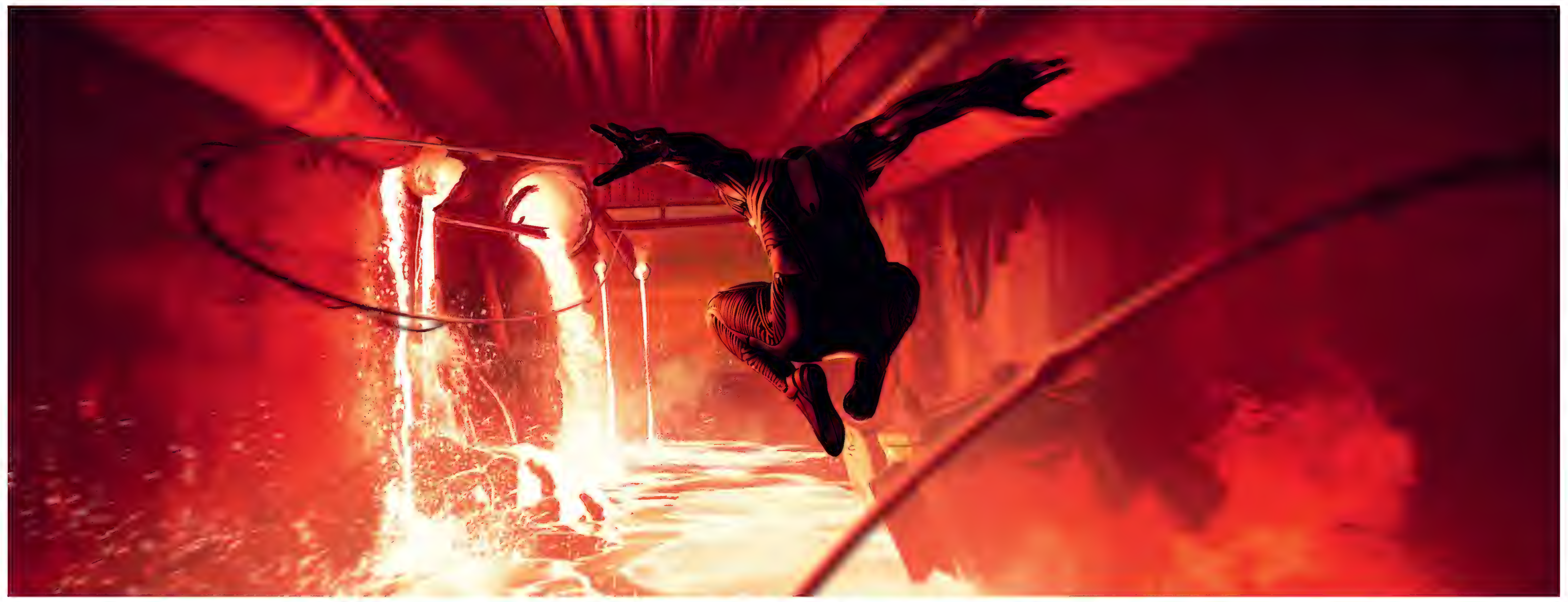
We did several iterations of Harry's symbol. The suit design seemed to really need it so we created a narrative reason for why he has a symbol in the game. We needed a symbol that was vaguely spider-like but consistent with the rest of the suit, so it's very angular and stark, befitting the military style that prioritizes clarity and functionality over aesthetics.

Harry's stint as a Super Hero is short lived but it was important to capture his power in his suit design and traversal. Another important aspect of this point in the game was the feeling of friendship and brotherhood. We wanted players to feel the camaraderie and joy as Peter and Harry share this secret together. This image perfectly captures that as the two friends swing out over a brightly lit city at night. Their poses are open with long extensions to capture this optimistic point in the game.



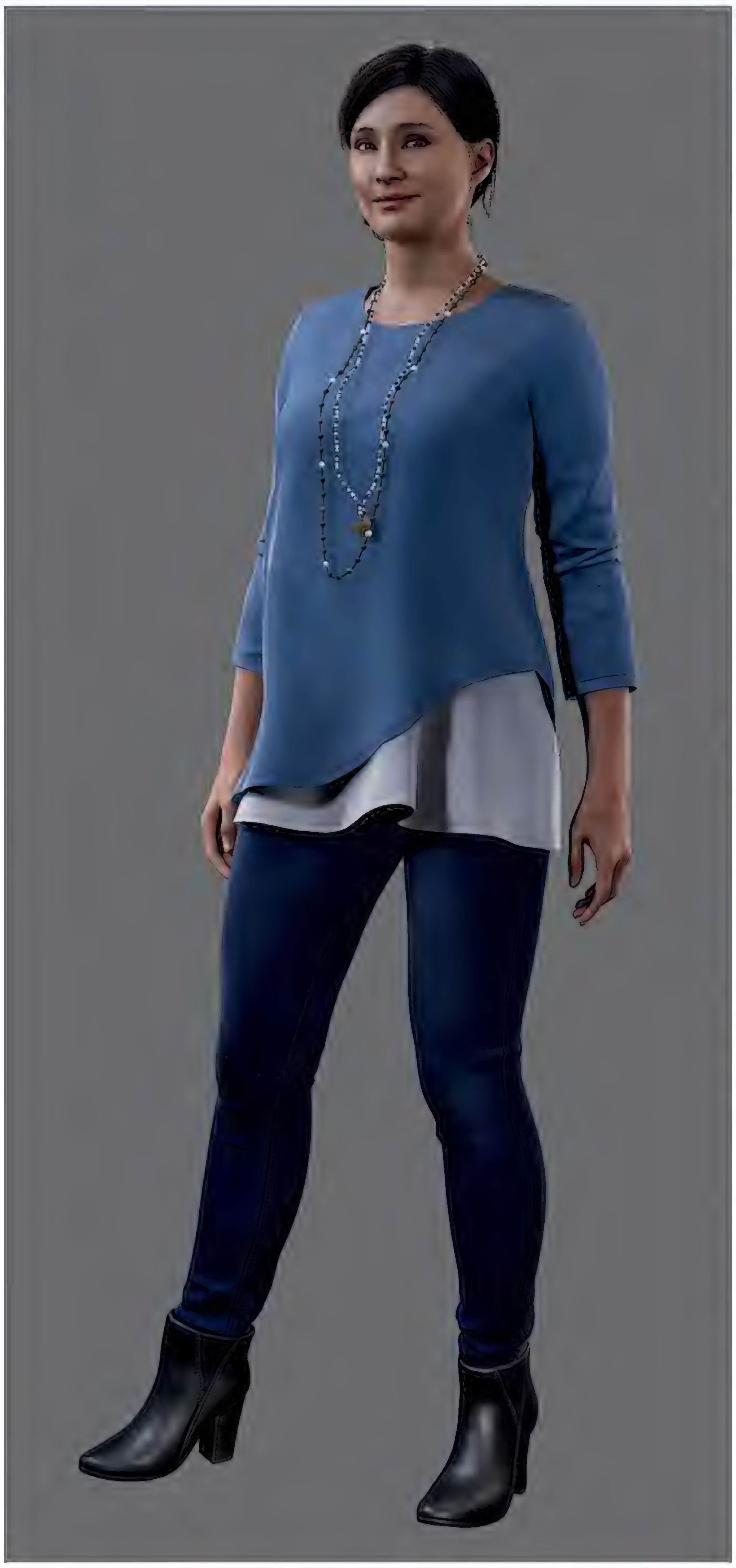
THE FOUNDRY

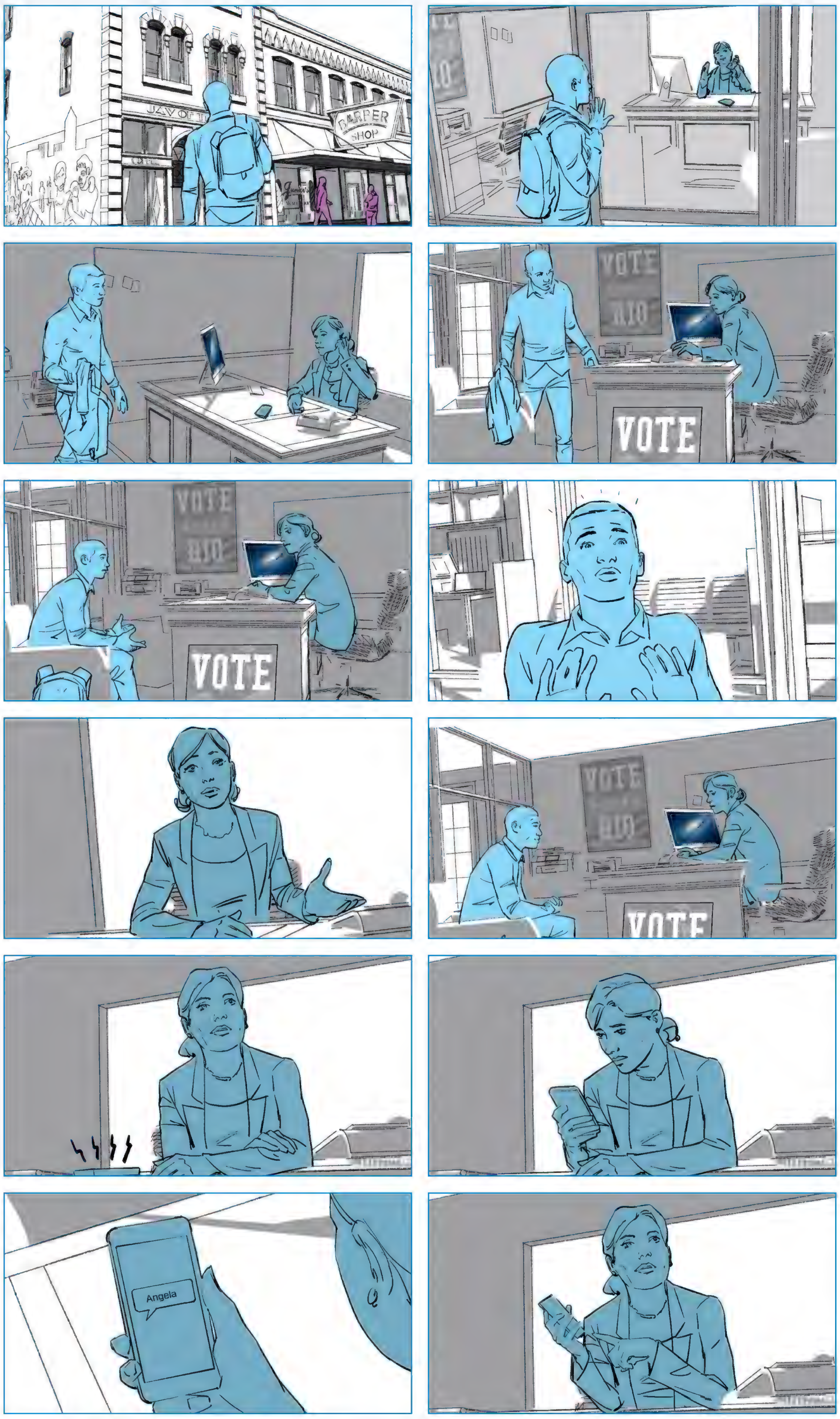
Factories and warehouses are a staple for many video games so the challenge is to constantly reinvent these spaces so they continue to be interesting. In the foundry, we made molten metal a focal point throughout the interior. The white-hot metal not only guides the player but also provides a powerful and colorful light source in each room. The amount of saturated color ramps up during the mission to build up to the climactic ending when Tombstone is finally rescued.

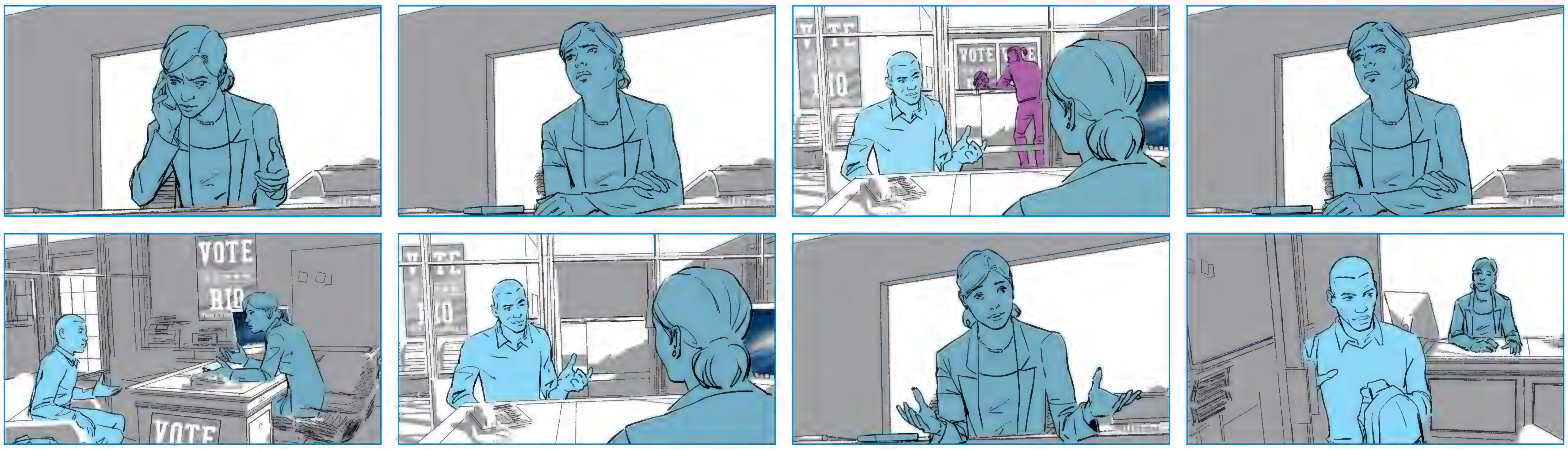


RIO MORALES

Rio is a great character who is strong and caring, the perfect person to raise Miles and provide guidance. These storyboard examples reveal two sides of Rio. In the first section's straightforward shots, she juggles her political mode with being a caring and supportive mom for Miles in a time of need. The second storyboard is aided greatly by the lighting on Rio's face and the tilted angles on Spider-Man. These provide shot variety throughout the scene, giving it a slightly off-kilter effect and creating mood and atmosphere that build in intensity and emotion.




BARBER SHOP
VOTE
RIO
VOTE
VOTE
RIO
VOTE
VOTE
RIO
VOTE
Angela


VOTE
RIO
VOTE
RIO
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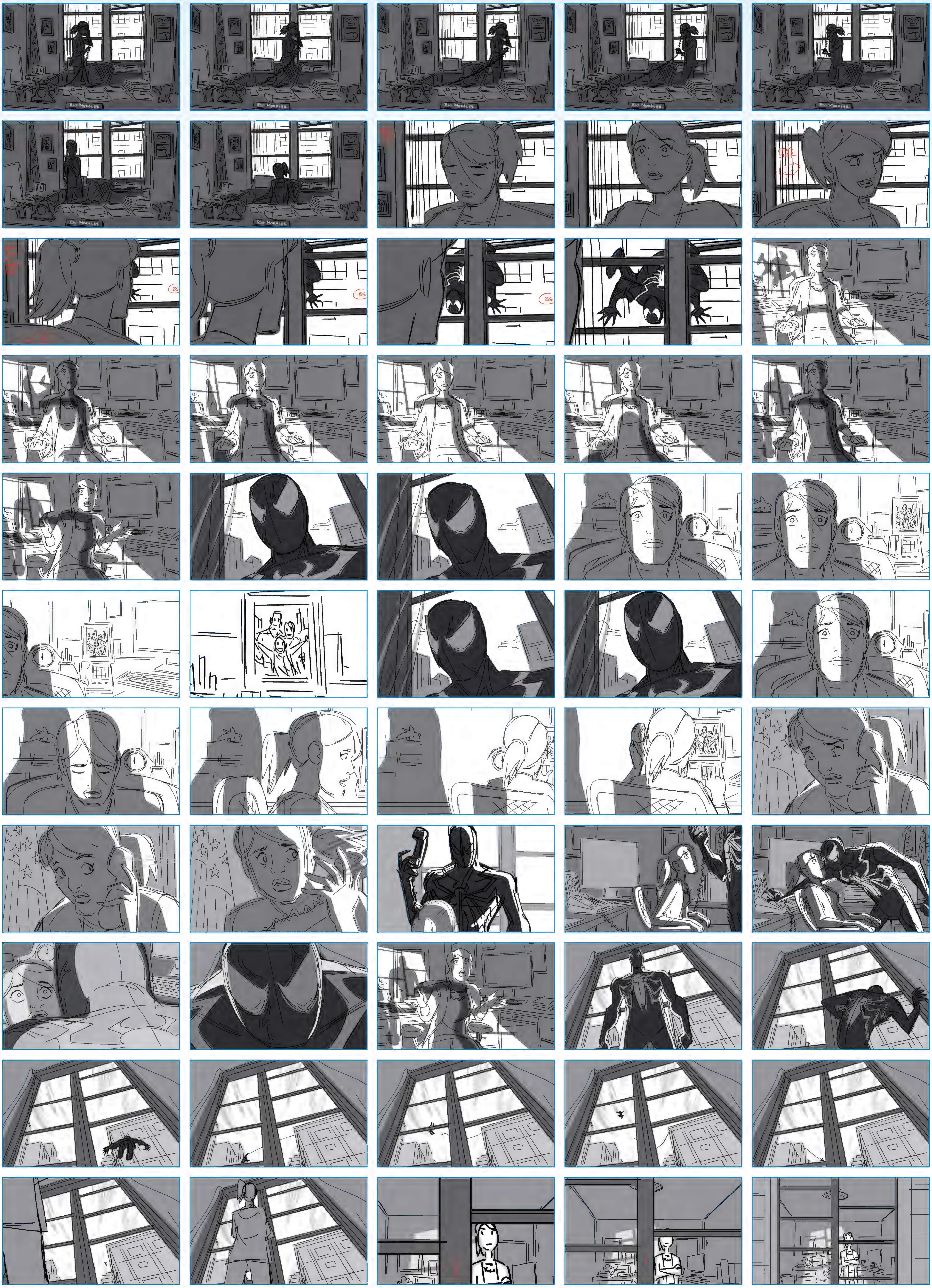
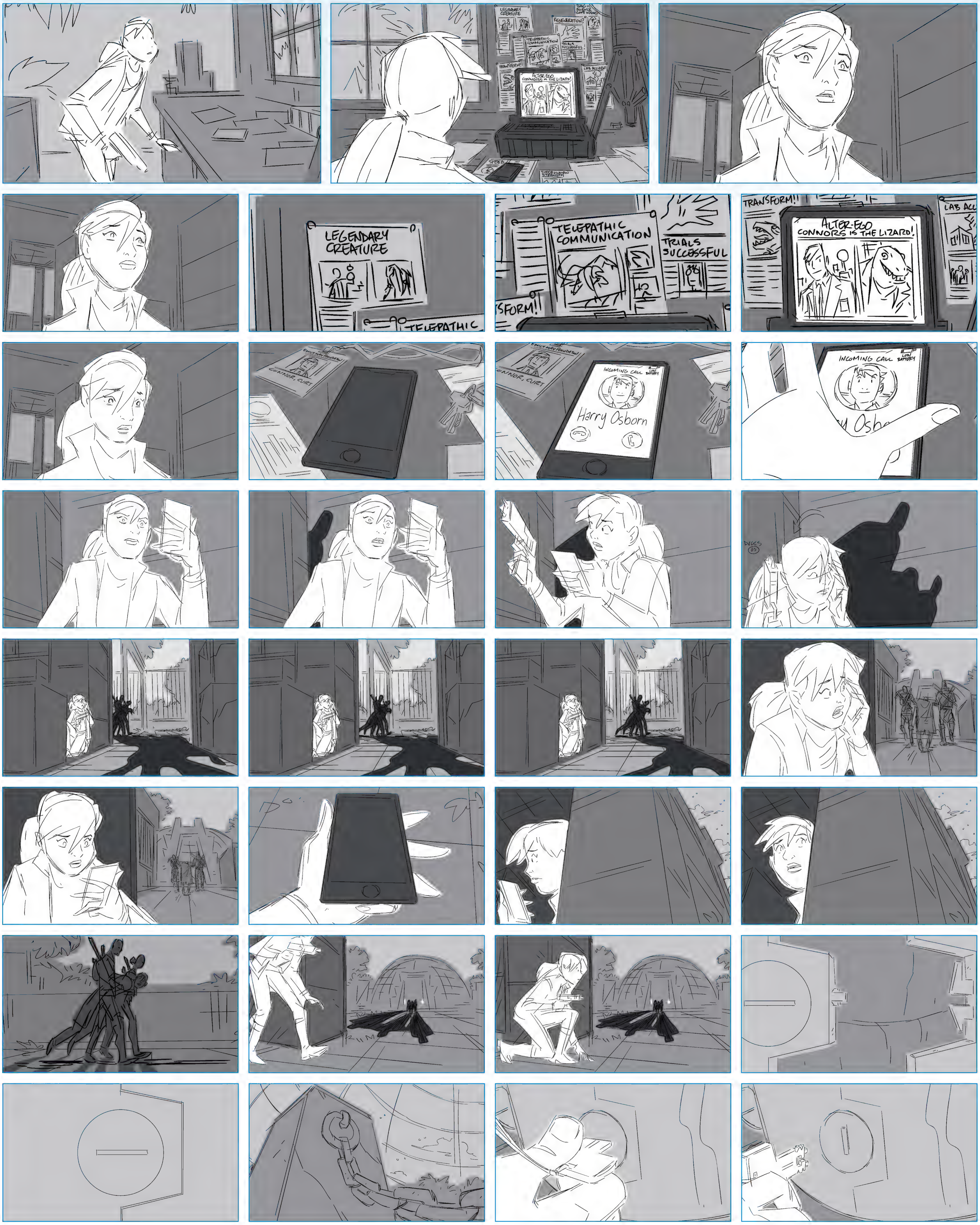
RIO
VOTE


RIO MORALES
BG

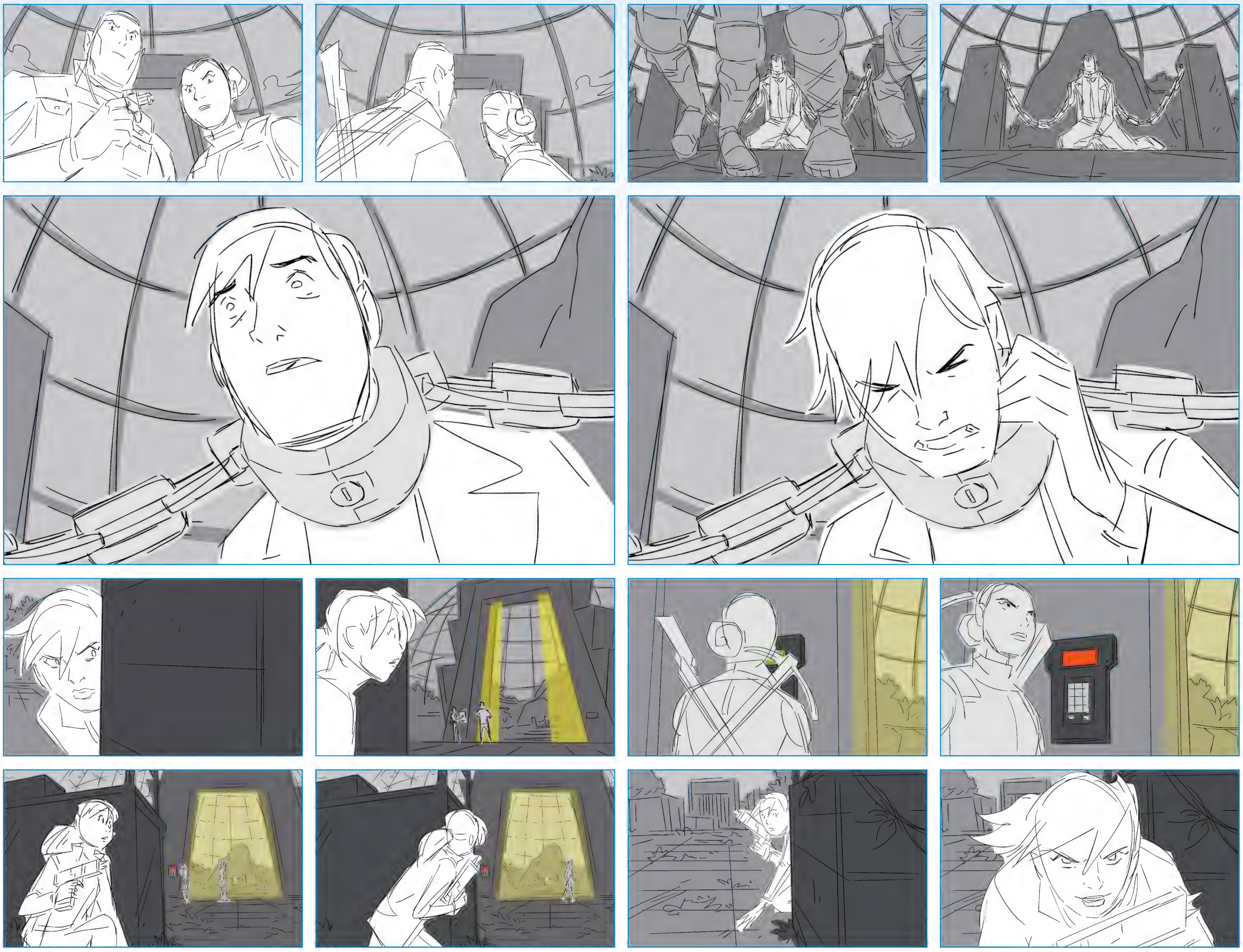
THE ABANDONED ZOO

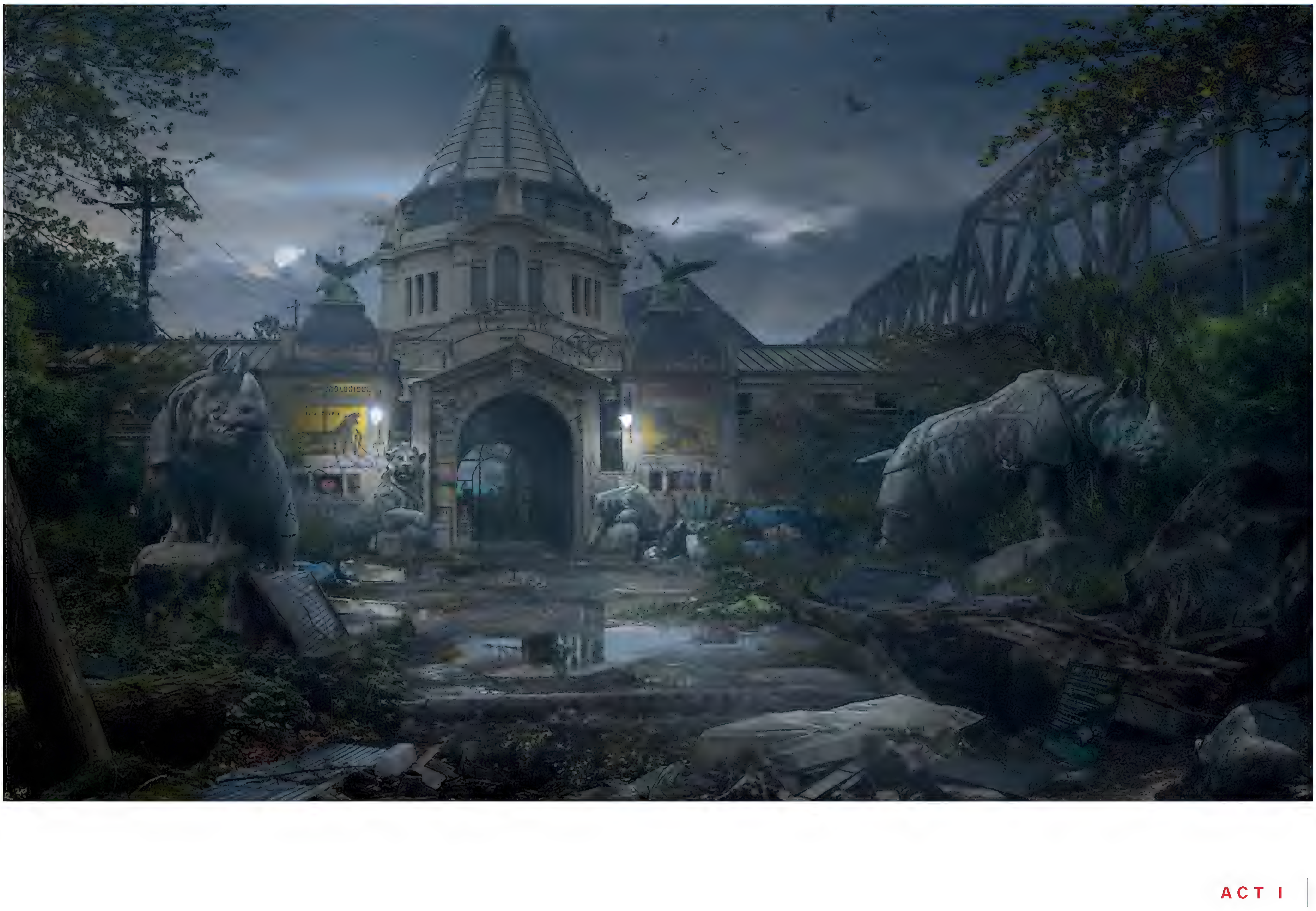
Kraven captures Dr. Connors and takes him to an abandoned zoo. The zoo is an ideal place for Kraven and his hunters because it is an open area that is naturally enclosed. We were able to add a lot of overgrown plants and elevation variation to make an interesting gameplay space for MJ's stealth segments. Kraven was always going to be interested in Dr. Connors due to his latent Lizard abilities, though how they encountered each other evolved during development.

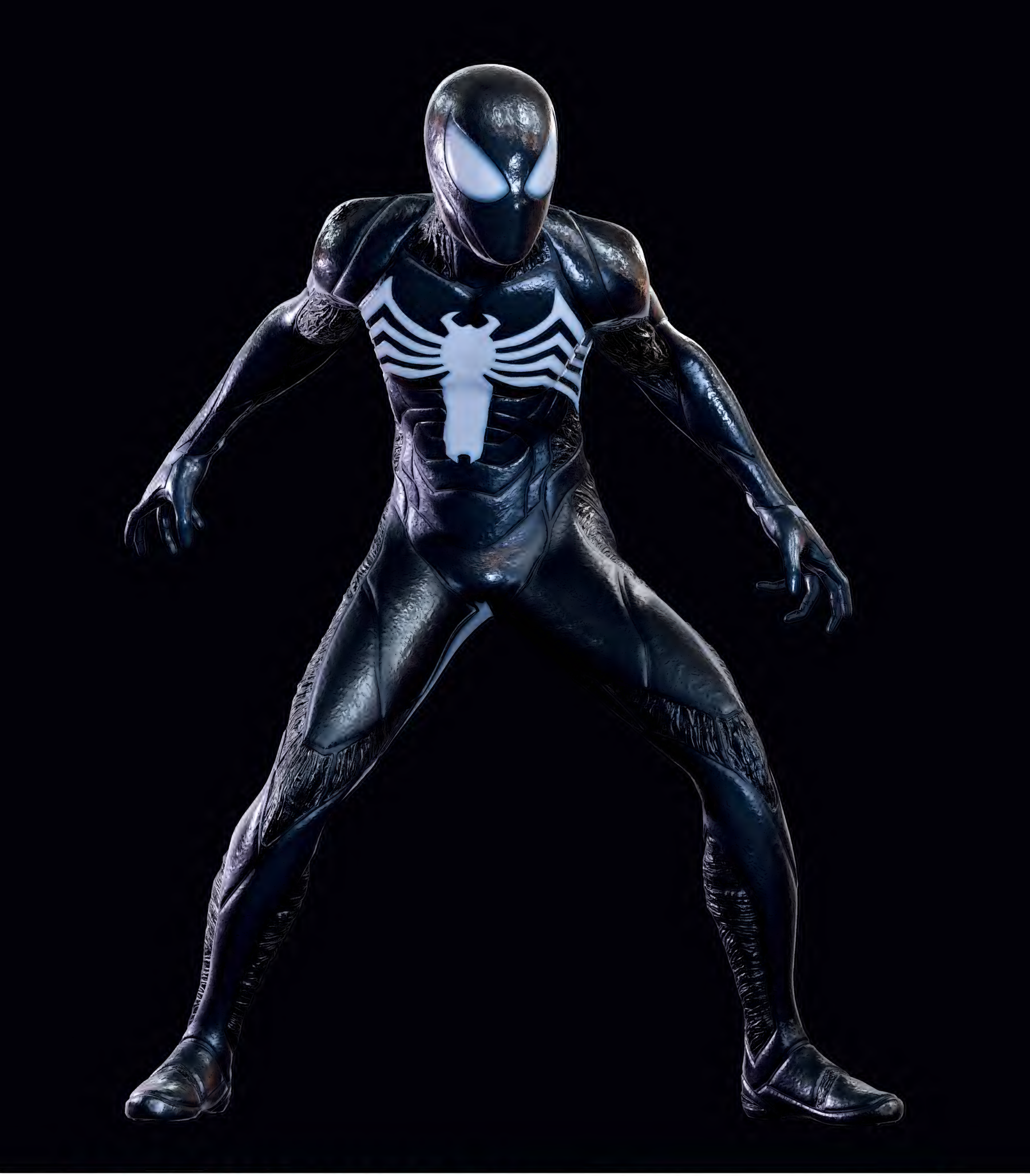
This image places Dr. Connors in the midst of overgrown ruins which have been converted into an arena. Although this image captures the mood of this moment, the final scene in the finished game took place in an outdoor cage in the zoo.


LEGENDARY CREATURE
TELEPATHIC COMMUNICATION
TRIALS SUCCESSFUL
TRANSFORM!
ALTER-EGO CONNORS IS THE LIZARD!
INCOMING CALL
Harry Osborn
CONNORS, CURT

For this zoo sequence, the mood and emotion were set by only showing the viewer what needed to be seen and then revealing more and more a little at a time. The choice of staying close on MJ in the beginning allowed us to play with emotion and mood as the viewer makes discoveries along with her, and then, once she gets her information, the shots change to wide angles as we get our visual cues leading to a captured Curt Connors's whereabouts. This information is conveyed silently and concisely and is wrapped up with dramatic lighting and angles.

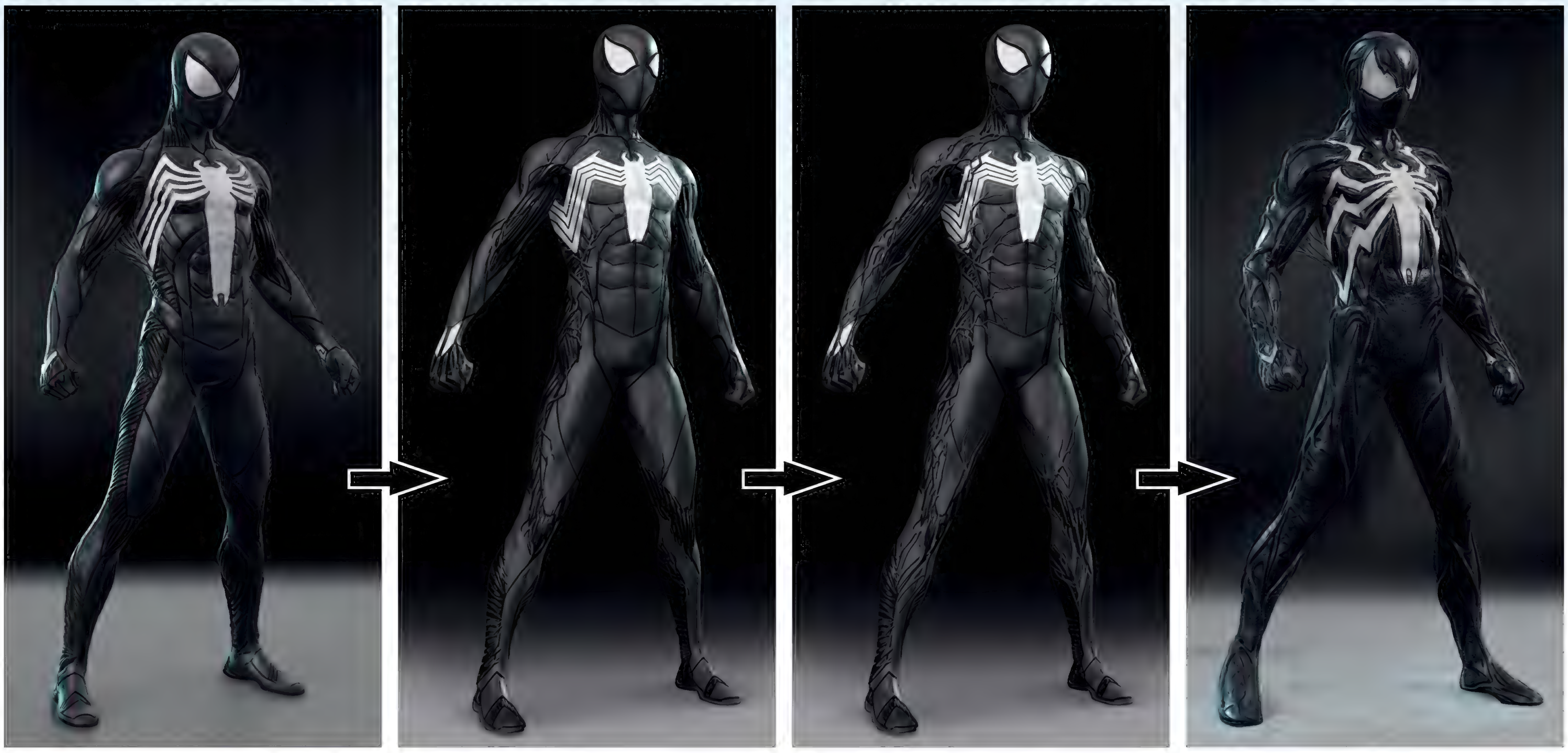


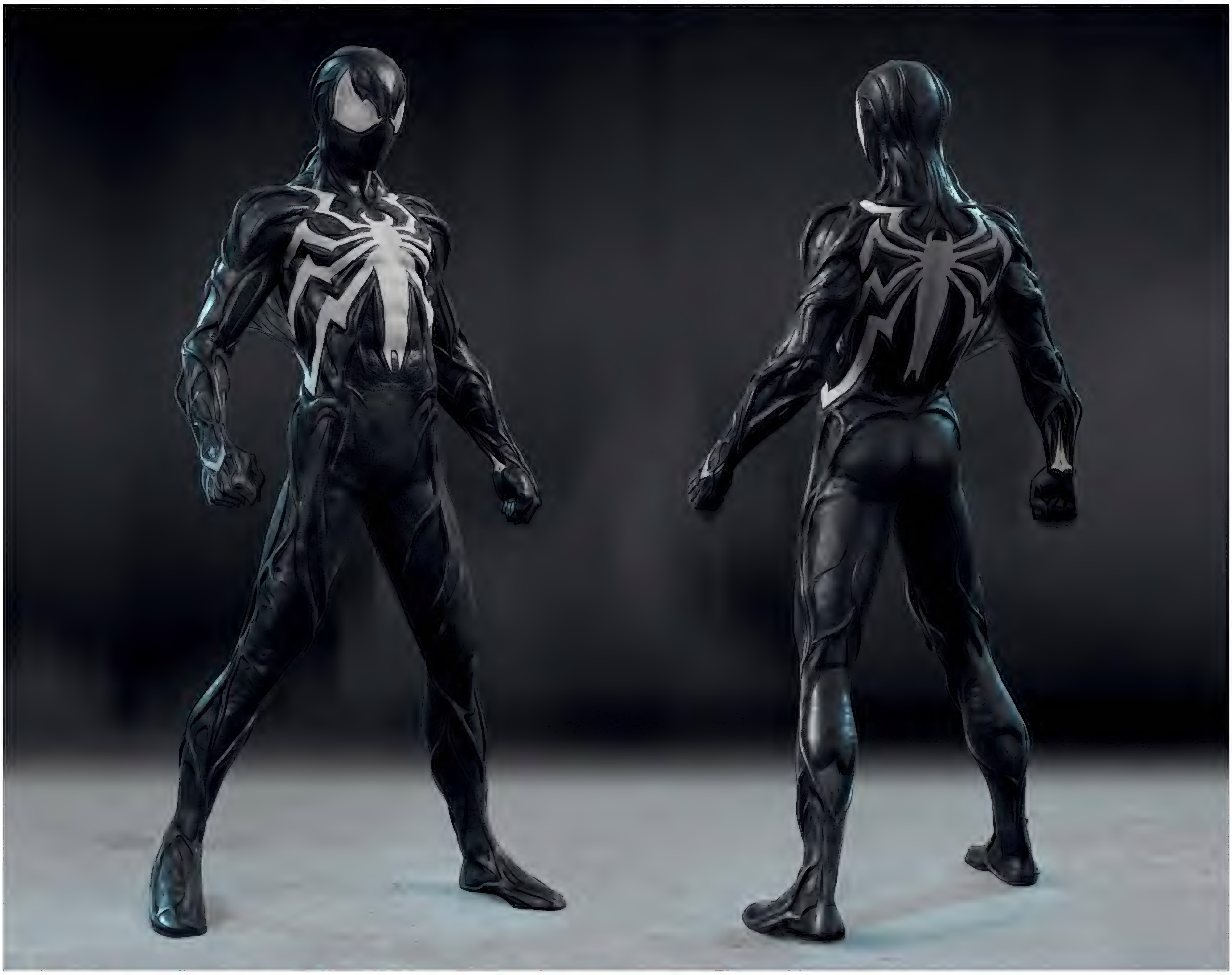




PETER PARKER (BLACK SUIT)

The Black Suit in the comic is black and white and flat in texture. At first, we made ours simple as well, but it didn't pop onscreen and didn't tie in to our narrative. We did another pass on the suit, giving the materials a symbiote treatment and playing up the tentacles so it was more obvious that this suit was unique. Peter and his friends initially aren't aware of the suit's origins, so we had to make sure that the suit looked special but not evil.





PETER PARKER (SYMBIOTE SUIT)

The Symbiote Suit evolves from the Black Suit and reflects Peter's struggle with his inner darkness. The tendrils on the surface of the Symbiote Suit are more chaotic than the Black Suit's to mirror Peter's loss of control. The eyes and spider are also more organic and jagged and are unique to the Symbiote Suit. When the symbiote encounters its weakness—sound—it will lose control of the shape it's trying to assume. This leads to tendrils appearing on the surface of the Black Suit or flailing on the Symbiote Suit as the symbiote struggles to retain its shape.

ACT II

With the incredible power of Harry's suit, Peter feels like he can do it all—have a stable career and protect the city. But the suit has a mind of its own, twisting Peter's altruistic nature into something sinister. As Harry gets sicker, Peter becomes hostile to those around him: he abandons Miles, who must now search for Martin Li on his own, and allows a rift to develop with MJ over a critical article she pens.

Peter further descends into addiction when he comes face to face with Kraven—who aches to meet the beast inside. Miles stops Peter from doing the unthinkable and helps him reject the suit. But it now needs a new host . . .

THE CHAPEL

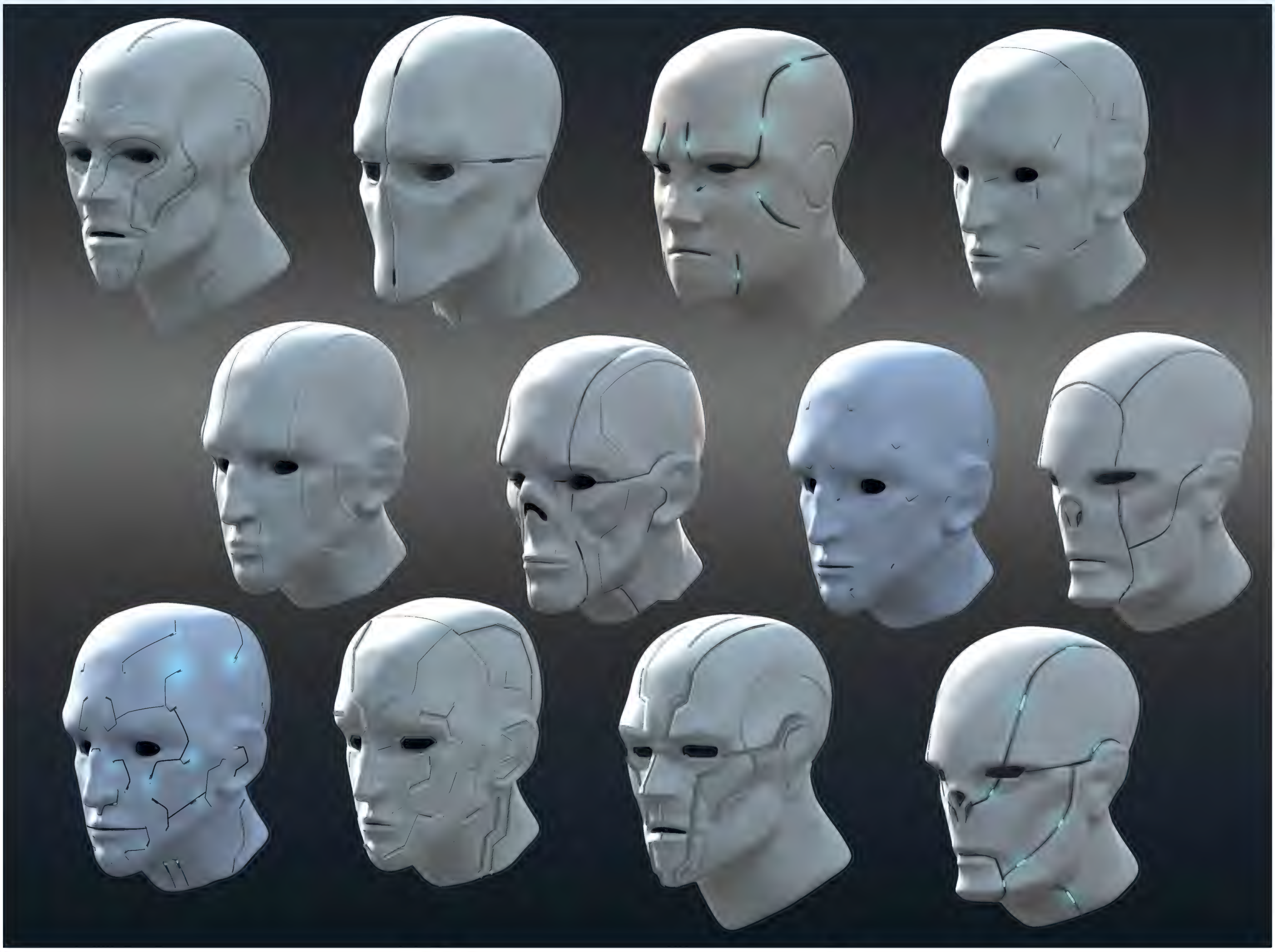
It would be impossible to talk about Kraven without looking at *Kraven's Last Hunt*. Although our Kraven story line is unique to our game, we were inspired by the mood of the comics. We made sure that the churchyard was featured at night under a heavy rain. The tombstones littering the playable area are a nod to the reflections on mortality prevalent in the *Kraven's Last Hunt* story line.

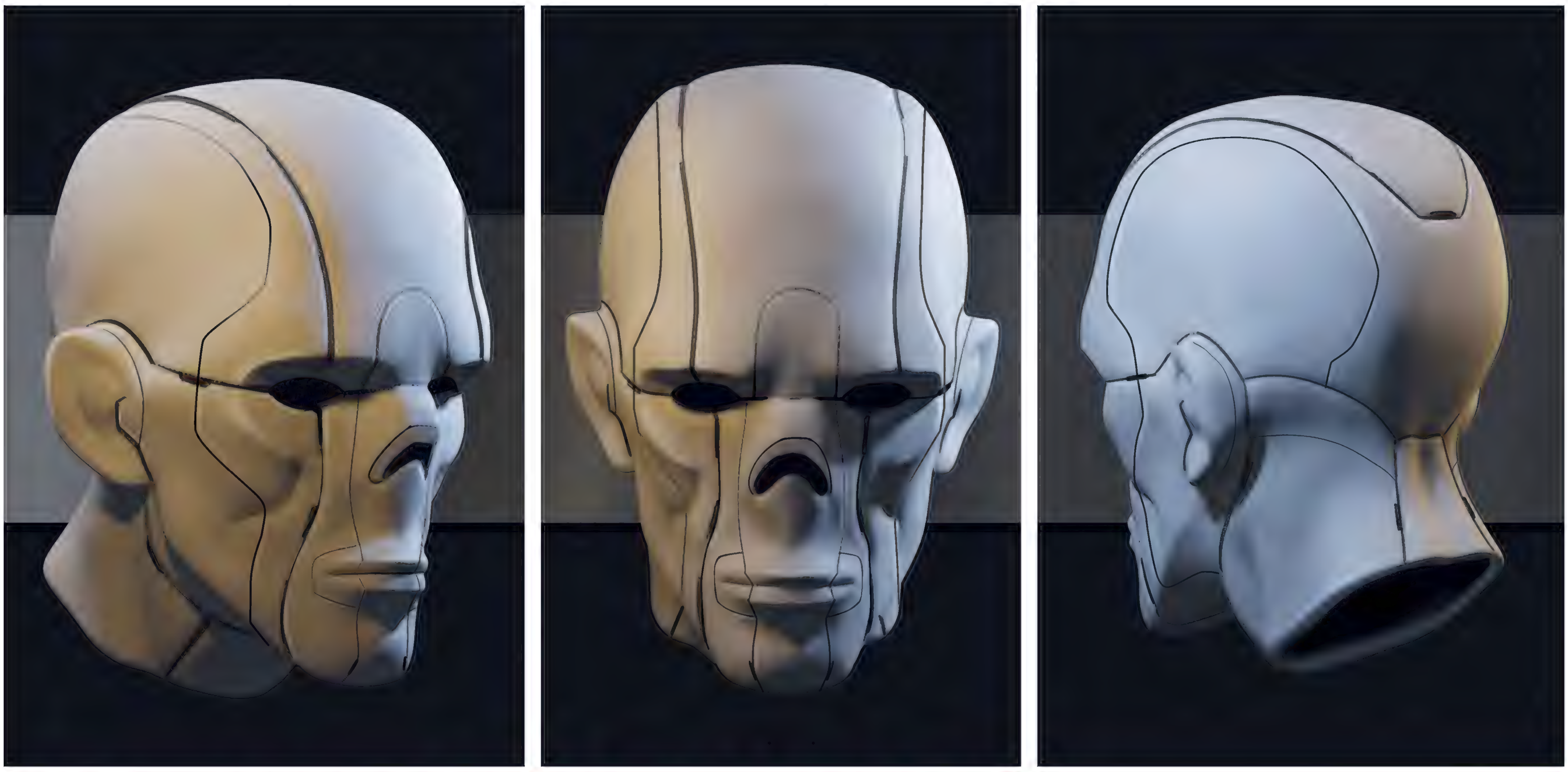
The church took inspiration from the comics but we also relied heavily on research into Russian Orthodox churches in New York for authenticity. It was important to include the iconic onion domes on the church so it felt different from other churches in the city.

THE PARTICLE ACCELERATOR

In order to create an antidote for the Lizard, Spider-Man must enter the particle accelerator in the Emily-May Foundation. The foundation is visited several times throughout the game, and as a result, our design for the office space kept growing. We had already added a small jungle and an artificial sky, but we needed something more fun for Spider-Man to interact with, and thus the particle accelerator was born.

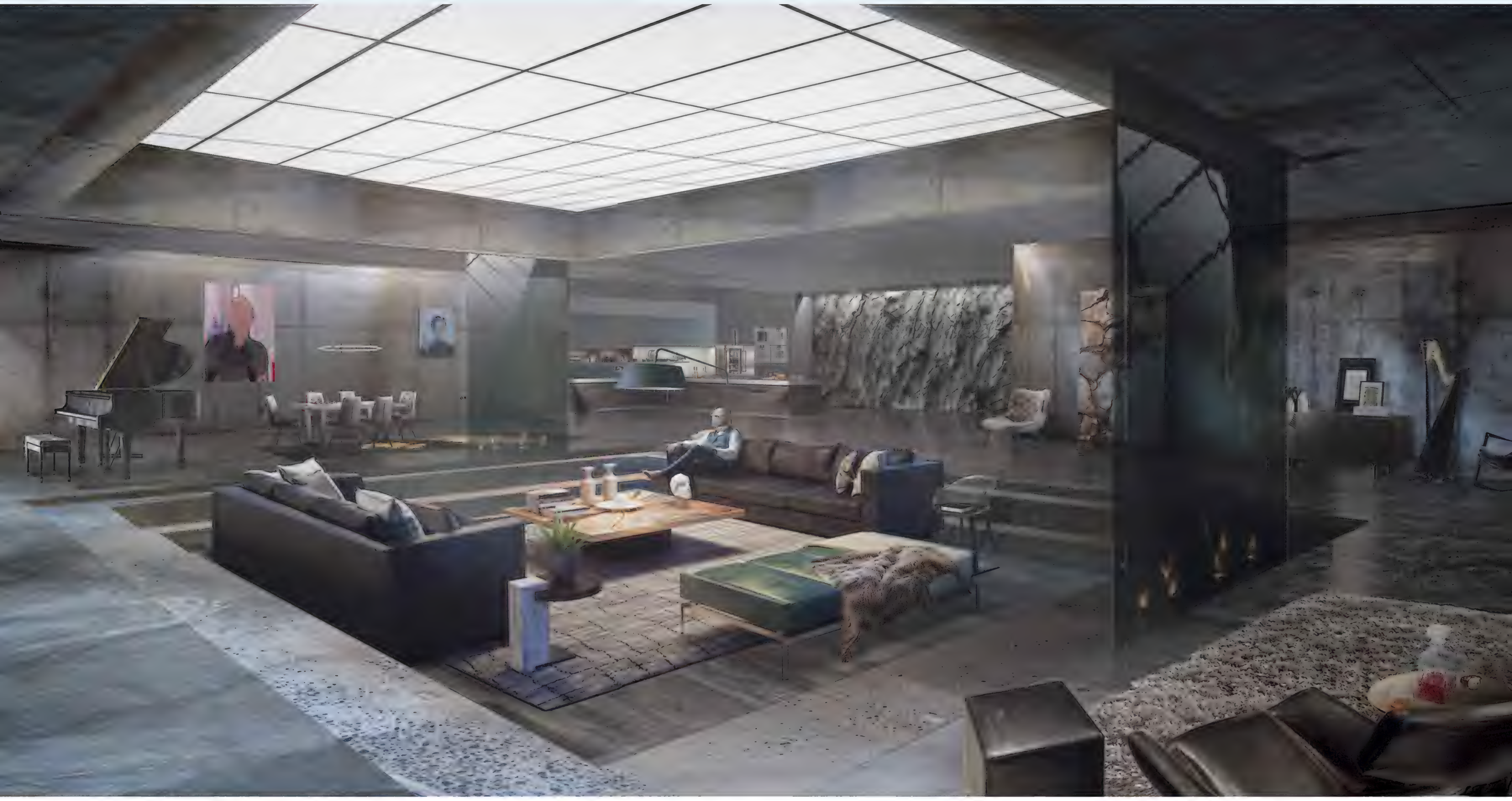
We researched particle accelerators and found that they were normally built in a torus shape and had a variety of interior designs so we tried to approximate something that looked similar to that. We worked with scientific consultants to make sure that our explanations in the script weren't completely improbable.

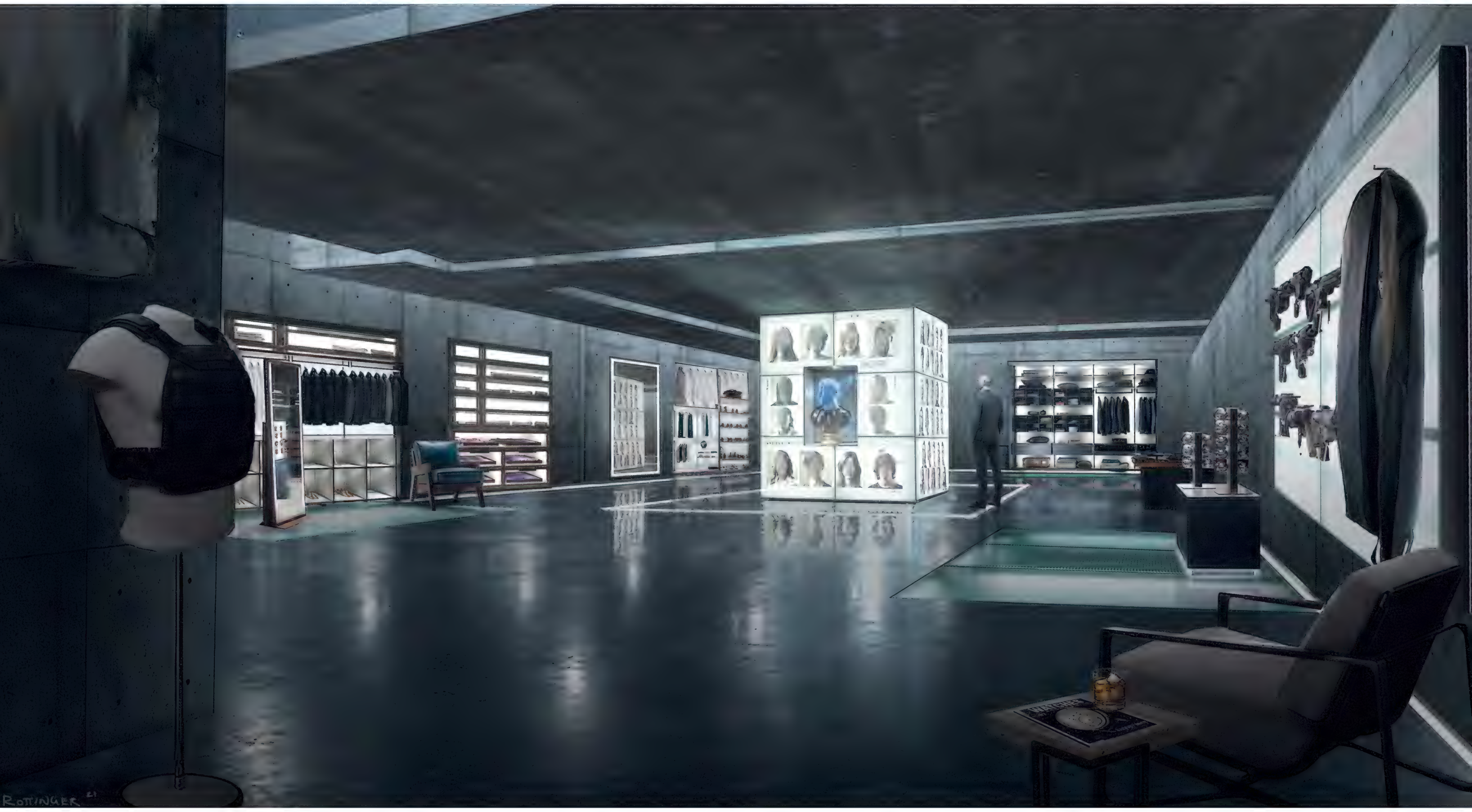




DMITRI SMERDYAKOV–CHAMELEON

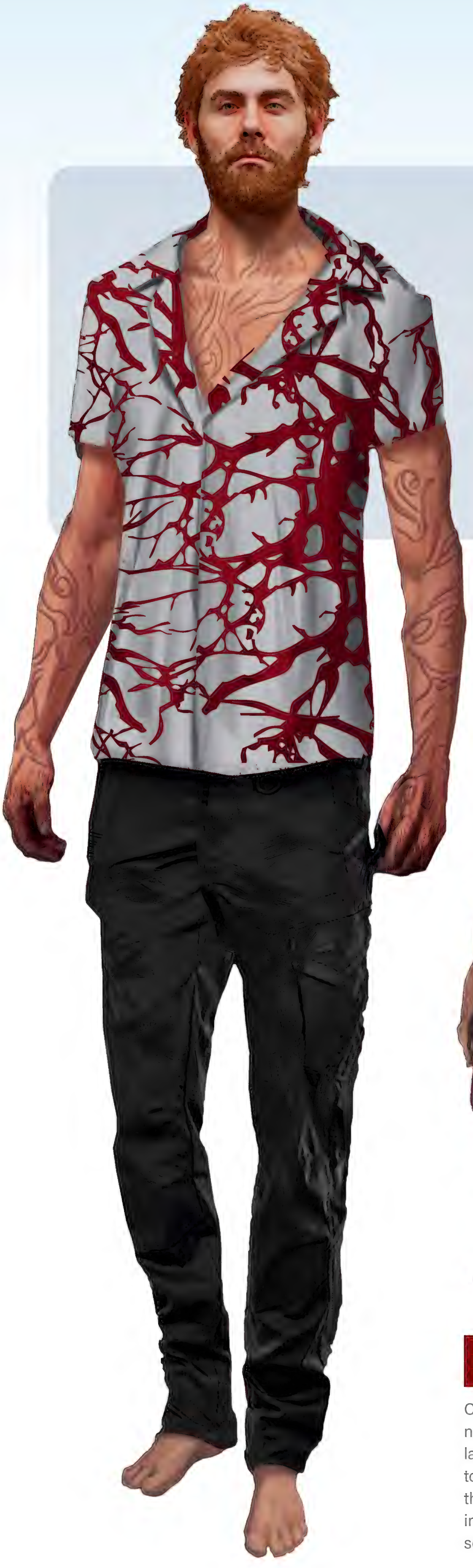
In the comics, Chameleon's face is frequently white and featureless. We employed the same theme but grounded the design with technology. The cut-off nose on the final design was especially compelling as it gave the mask an inhuman feel but had the practical use of leaving room for the different nose shapes of Chameleon's various disguises. The cut lines in the turnarounds worked particularly well as they flowed and emphasized the anatomy of the mask in a natural way that was both aesthetically pleasing and practical.

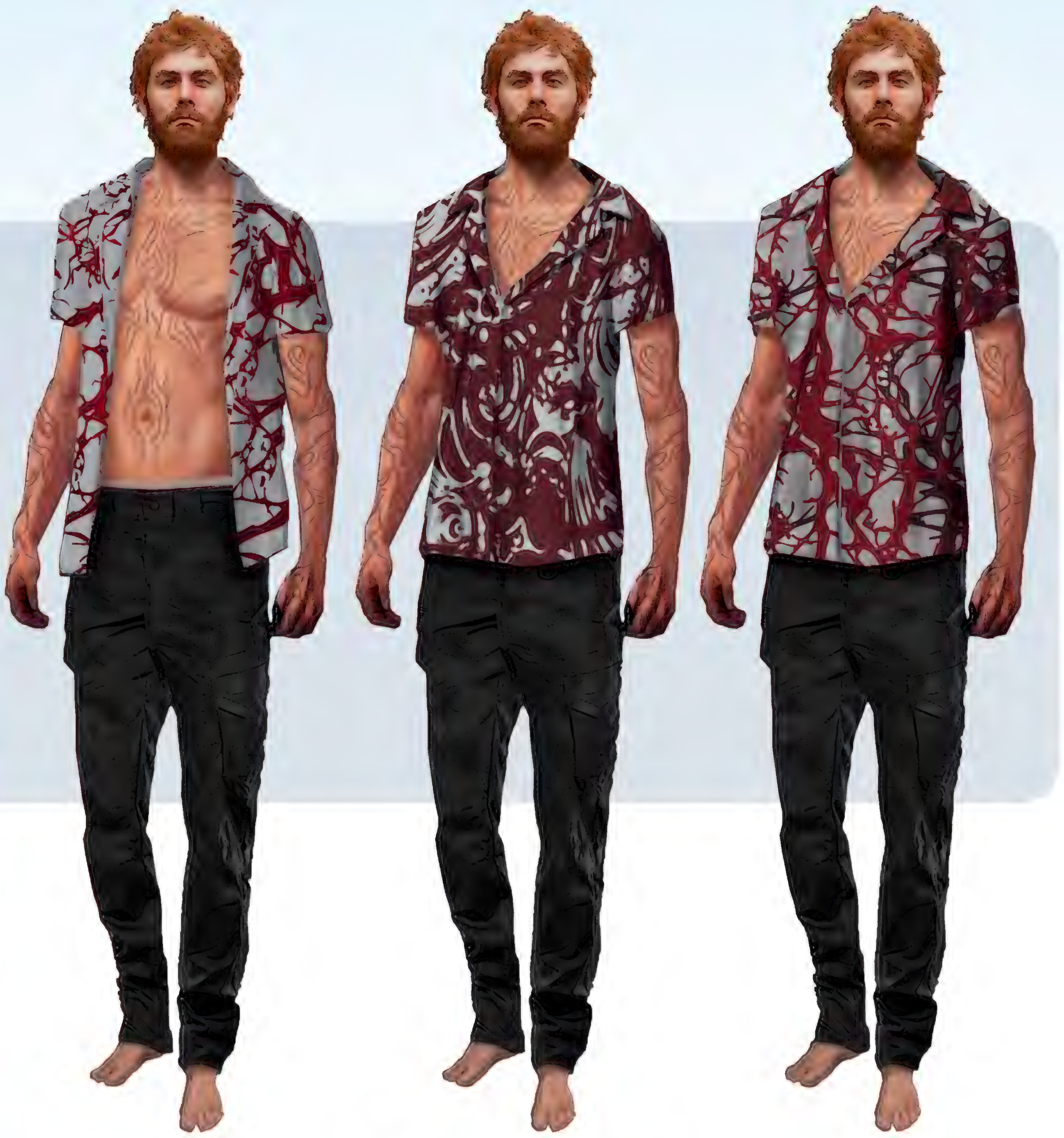


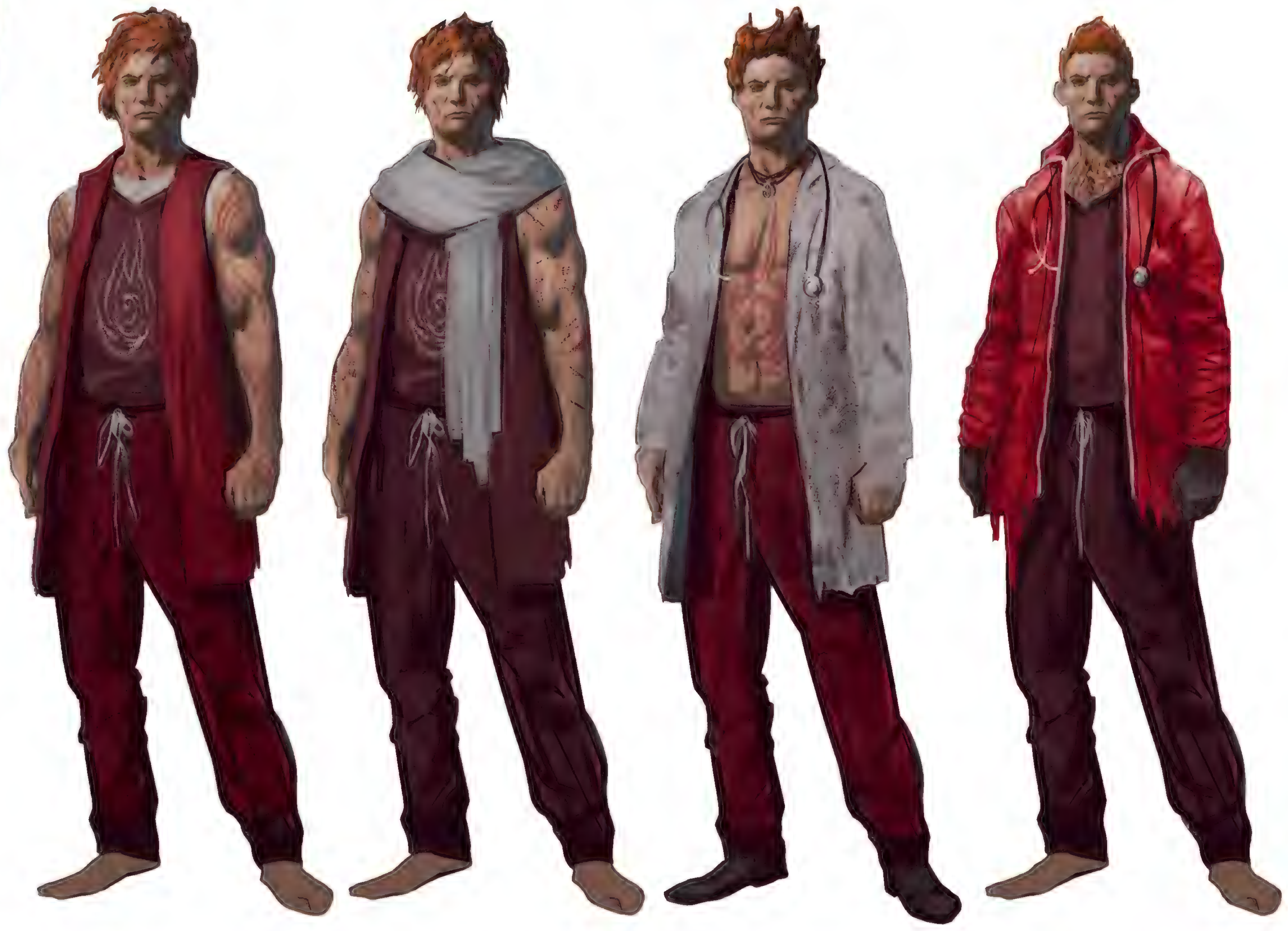


CHAMELEON'S PENTHOUSE

Chameleon remains a mystery in the game, so we needed to tell a lot about him via the environment art. The stark concrete architecture, absent of ornamentation, suggests a blank slate—much like Chameleon himself, who inhabits a new persona as he dons each disguise. The few furnishings and personal effects suggest a well-to-do life. The different masks, costumes, and weapons hint at all the different identities he's taken on over the years.

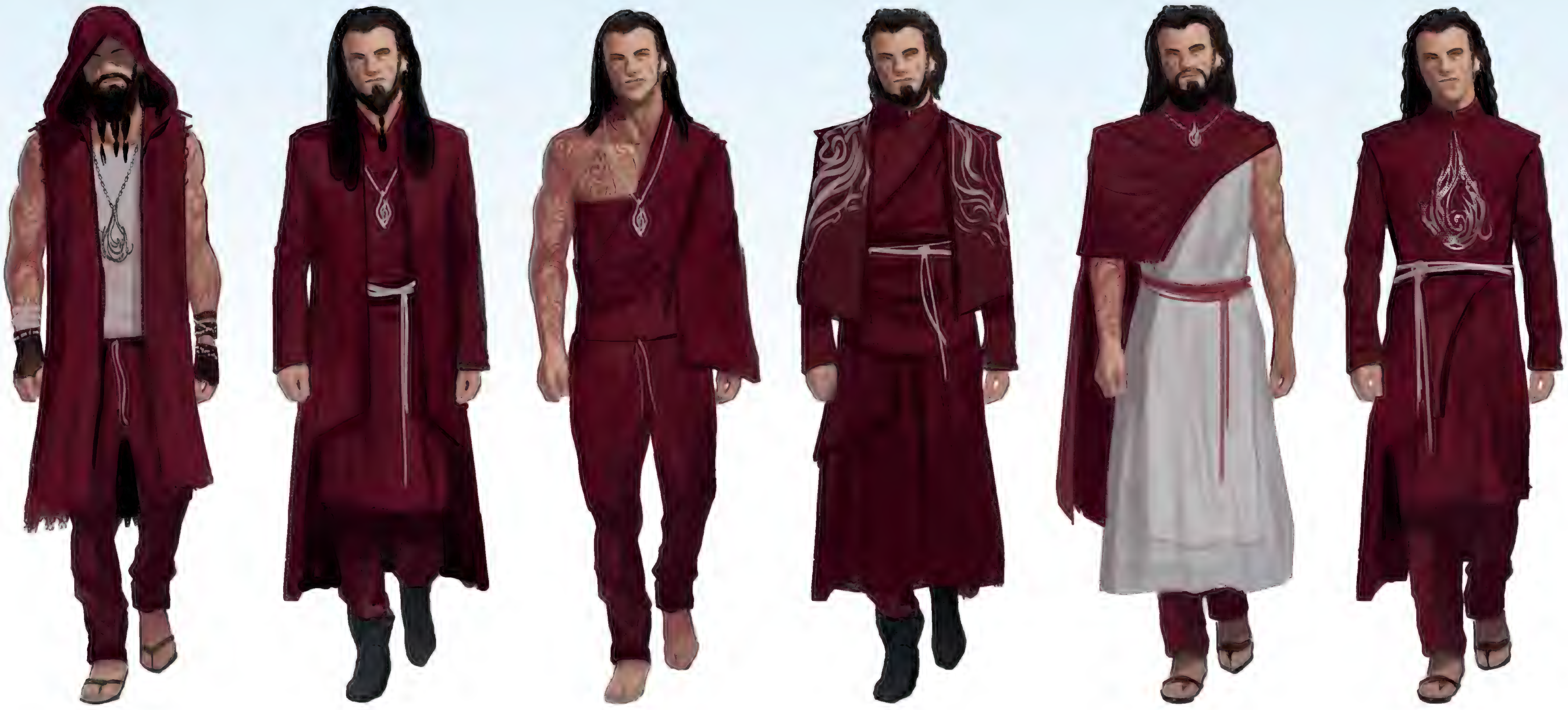


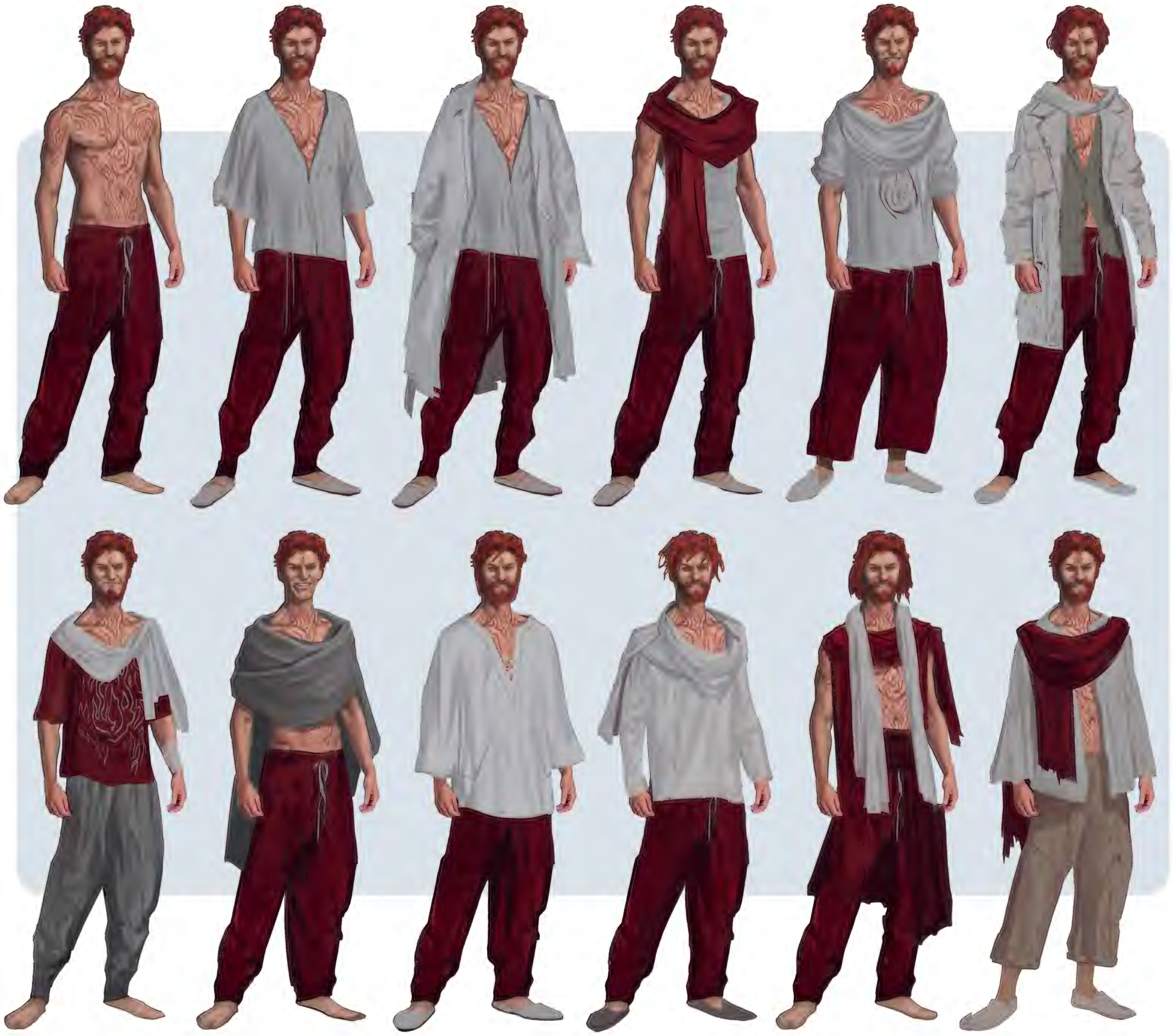


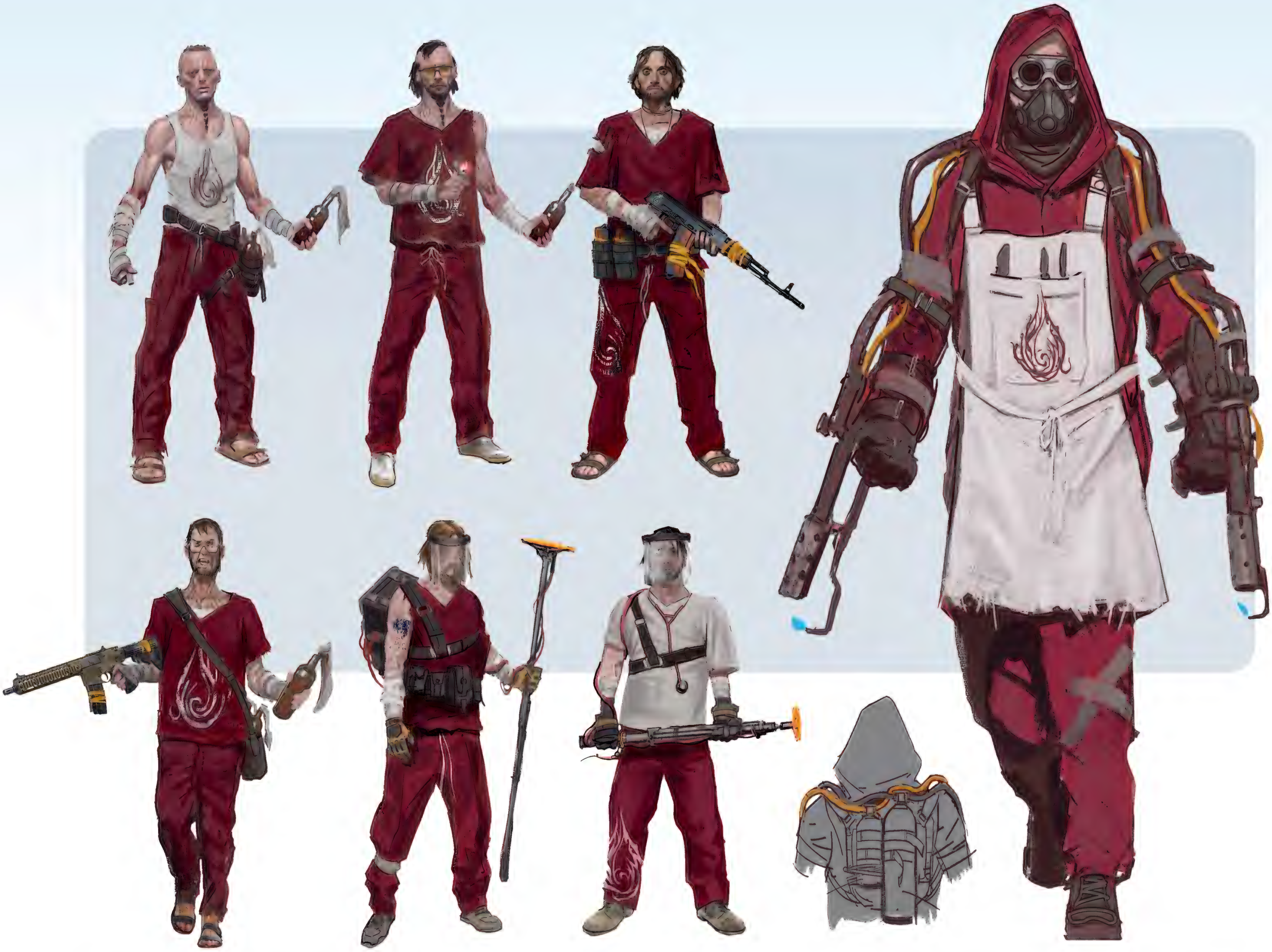


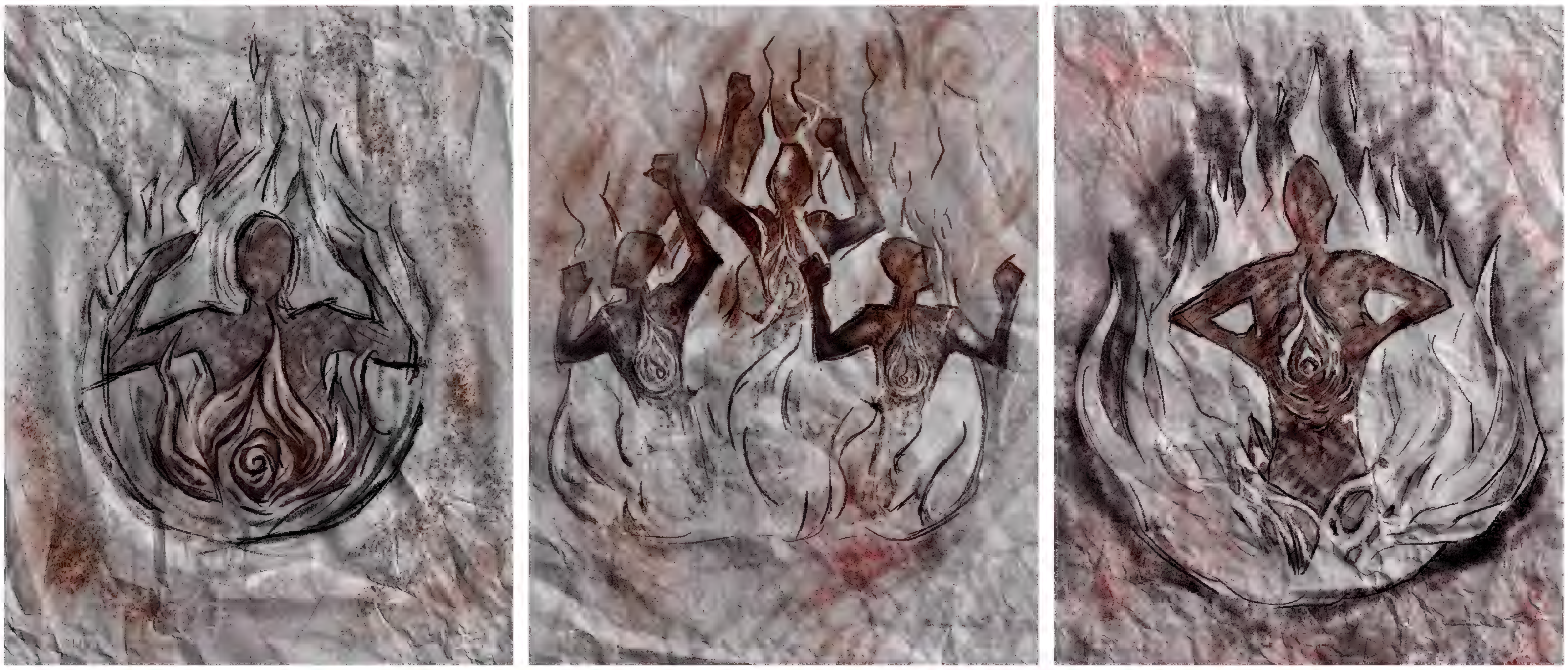
CLETUS KASADY—THE FLAME

Cletus Kasady is seen as a charismatic cult leader for most of the missions in which he appears. His name is only revealed at the end of the arc so it was important that he looked the part of a manipulative psychopath. He has the same shock of red hair as his counterpart in the comics but we had to dial down the crazed expression in favor of turning up his charm. We chose a Hawaiian shirt because those garments are immediately disarming. The shirt has an ominous pattern that looks like blood in water. Cletus also has flame-like scars in place of flame-shaped tattoos and walks around with sooty hands and bare feet to complete the look of a charming but dangerous firebrand.







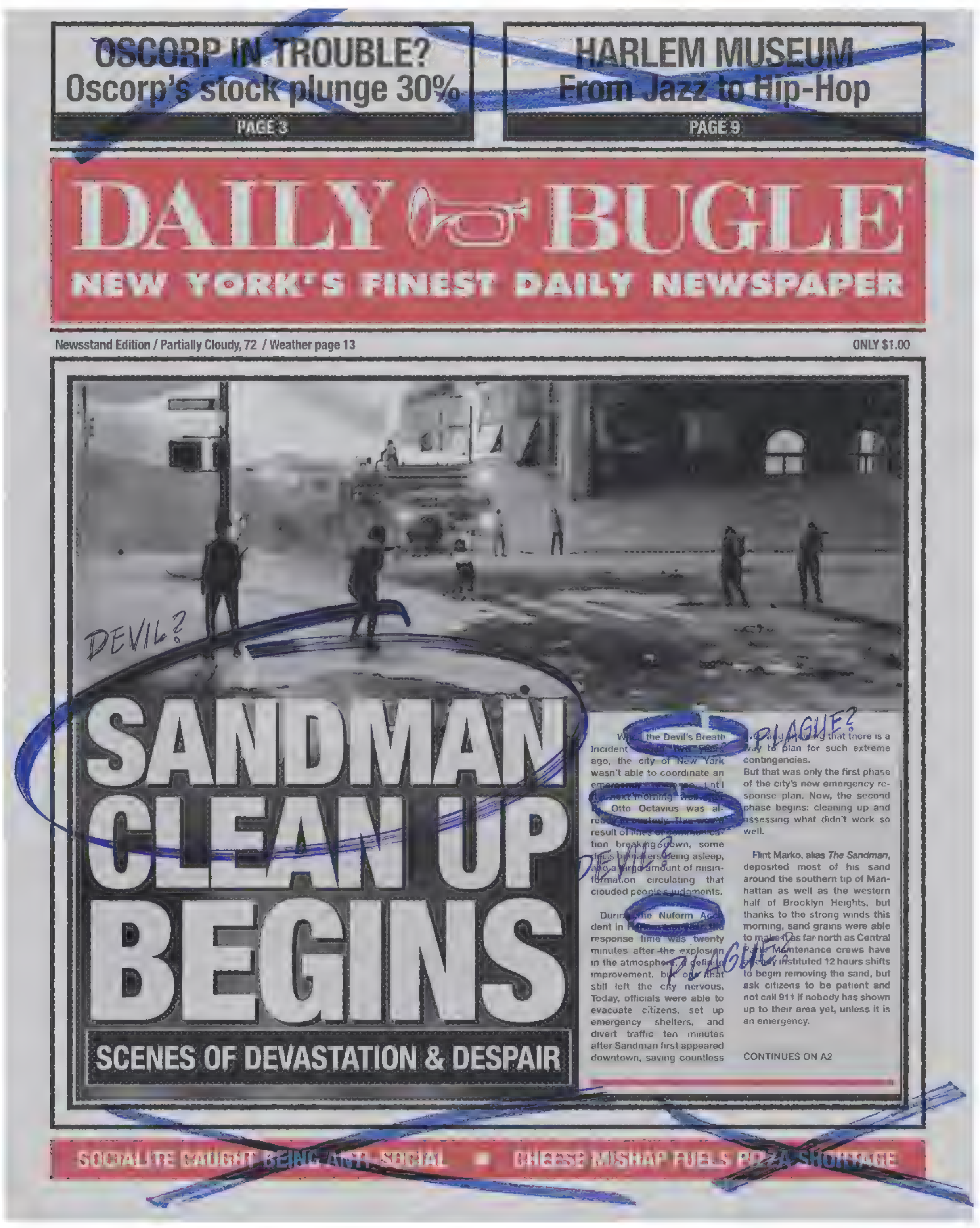


THE CULT OF THE FLAME

The cultists are a disturbingly violent group led by Cletus Kasady (a.k.a. the Flame), who believes that a doomsday event called the Crimson Hour is about to destroy the planet. Only the "worthy" will be able to survive it, and so the cultists follow every twisted whim of Kasady's in order to save themselves . . . and punish anyone in their way. Fire is a major theme for the cultists, so they wear red clothing and use fire-based weapons like flames, brands, and Molotov cocktails. There is also flame-based iconography drawn on their clothing, scrawled on the walls of their strongholds, or tattooed onto their bodies.

YURI WATANABE–WRAITH

Yuri Watanabe disappears after her encounter with Hammerhead in *Marvel's Spider-Man: The City That Never Sleeps*. She returns in *Marvel's Spider-Man 2* with a new haircut and a new alter ego: Wraith. In the comics, Wraith is typically shown in a skintight purple-and-yellow costume and uses yellow ribbons in her attacks. While we could have gone in that direction, it didn't really fit Yuri's tough personality. We changed the yellow ribbons to a *kusarigama* but made it a golden color with a long chain so it felt ribbon-like. Her jacket is an evolution of the black leather jacket she wore in the first game.



~~OSCORP IN TROUBLE?~~
~~Oscorp's stock plunge 30%~~
~~PAGE 3~~

~~HARLEM MUSEUM~~
~~From Jazz to Hip-Hop~~
~~PAGE 9~~

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DEVIL?

SANDMAN CLEAN UP BEGINS

SCENES OF DEVASTATION & DESPAIR

W[illegible] the Devil's Breath Incident [illegible] ago, the city of New York wasn't able to coordinate an [illegible] morning [illegible] Otto Octavius was al-[illegible] result of [illegible] tion breaking down, some [illegible] being asleep, and a large amount of misinformation circulating that clouded people's judgments.

During the Nuform Accident in [illegible] response time was twenty minutes after the explosion in the atmosphere [illegible] improvement, but [illegible] still left the city nervous. Today, officials were able to evacuate citizens, set up emergency shelters, and divert traffic ten minutes after Sandman first appeared downtown, saving countless [illegible] that there is a way to plan for such extreme contingencies. But that was only the first phase of the city's new emergency response plan. Now, the second phase begins: cleaning up and assessing what didn't work so well.

Flint Marko, alias *The Sandman*, deposited most of his sand around the southern tip of Manhattan as well as the western half of Brooklyn Heights, but thanks to the strong winds this morning, sand grains were able to make it as far north as Central [illegible] Maintenance crews have [illegible] instituted 12 hours shifts to begin removing the sand, but ask citizens to be patient and not call 911 if nobody has shown up to their area yet, unless it is an emergency.

PLAGUE?

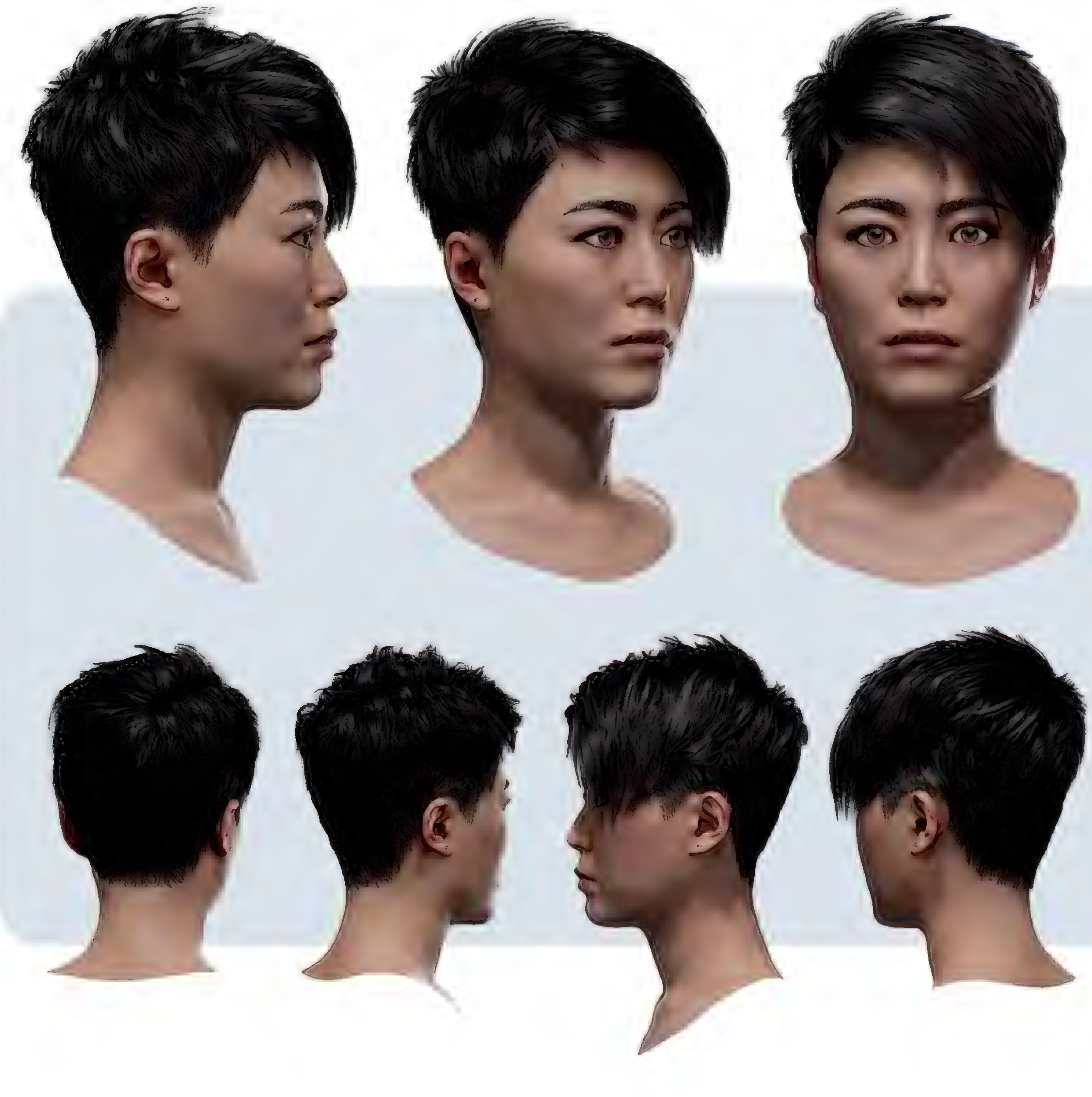
DEVIL?

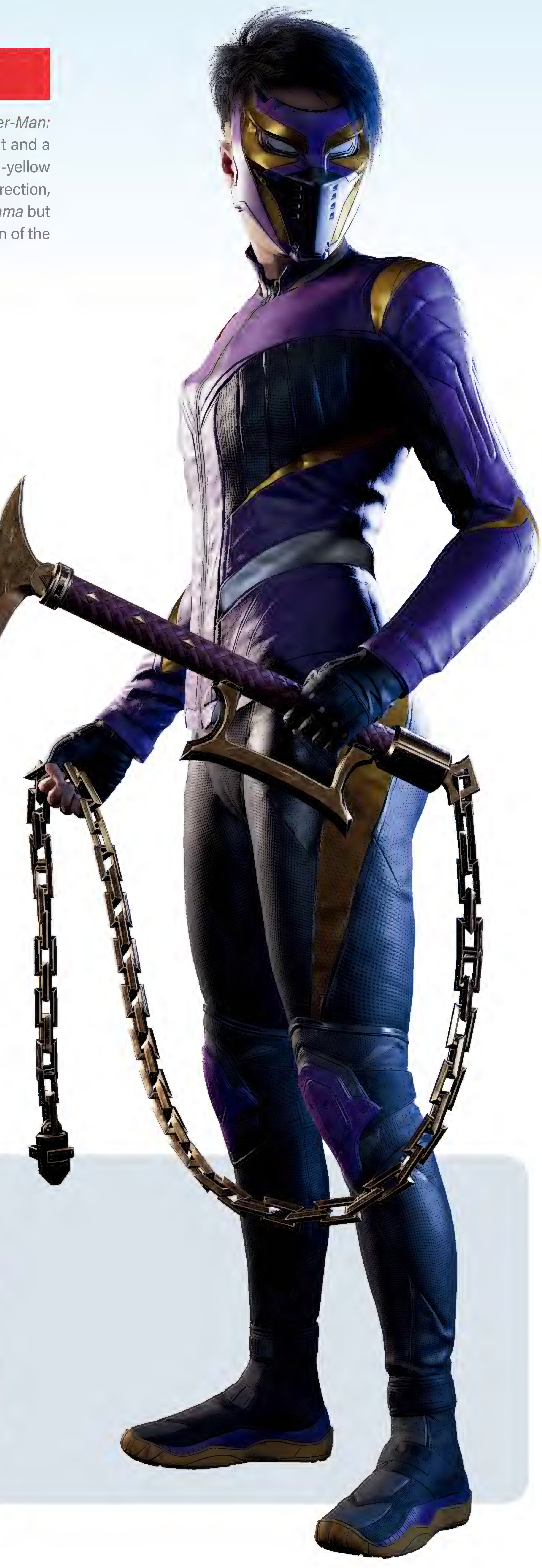
PLAGUE?

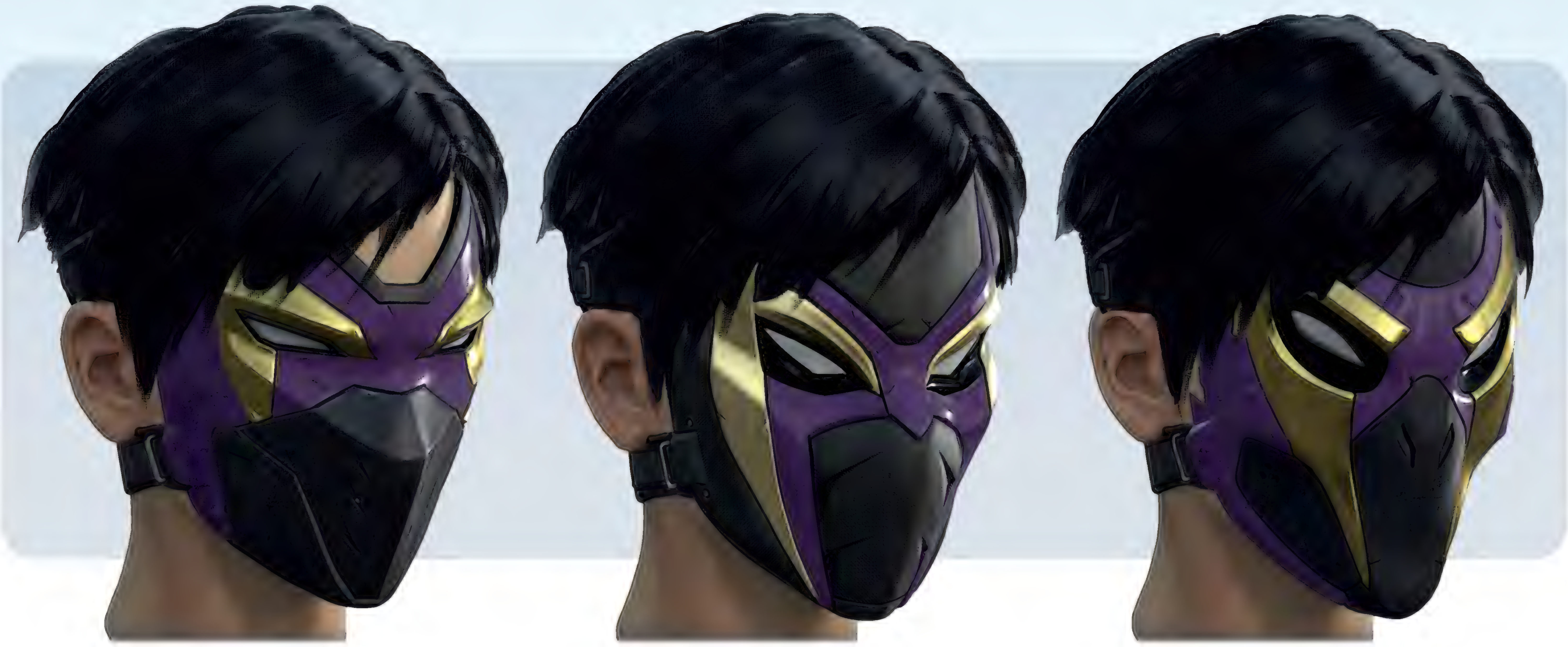
CONTINUES ON A2

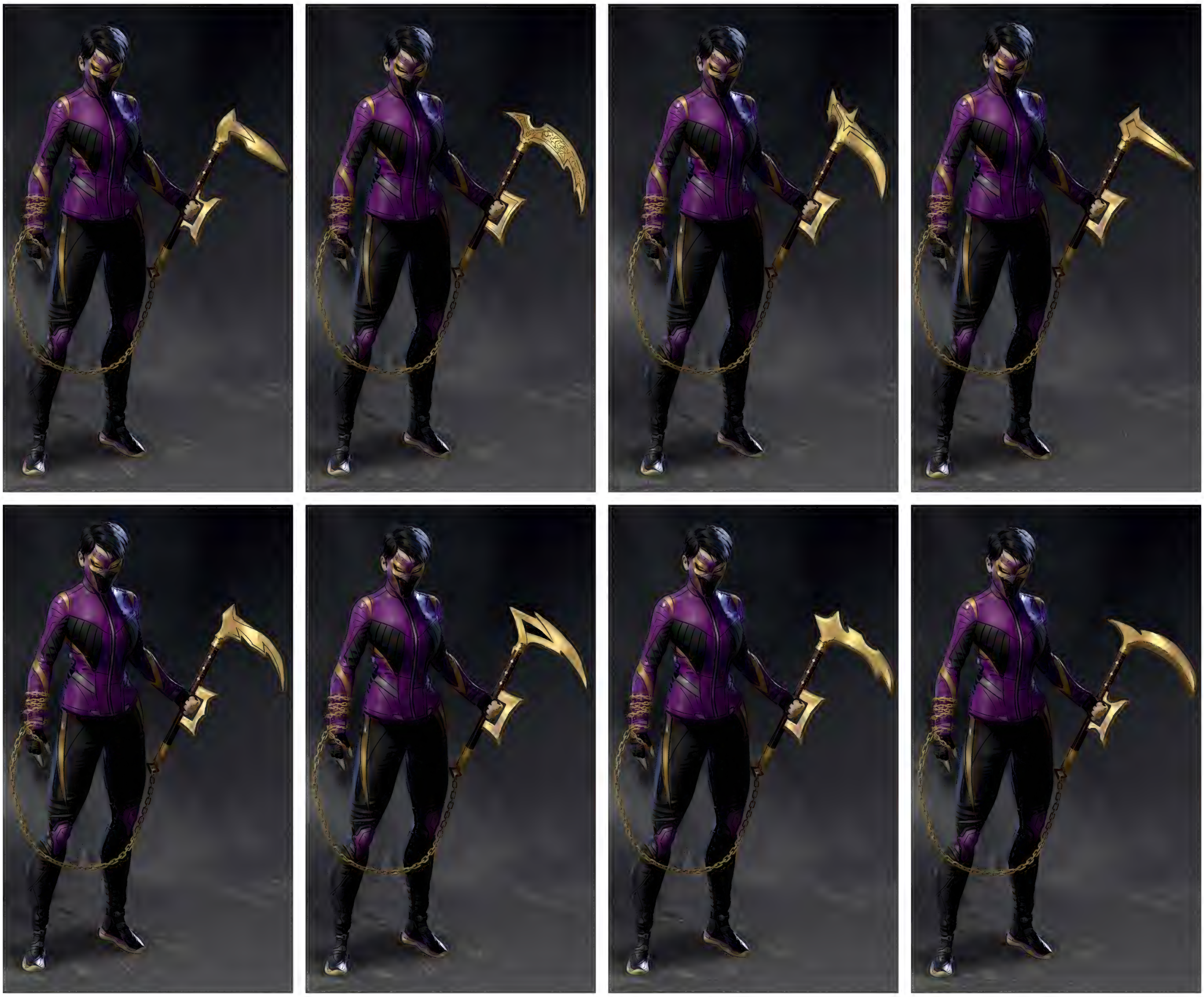
~~SOCIALITE CAUGHT BEING ANTI-SOCIAL~~ ■ ~~CHEESE MISHAP FUELS PIZZA SHORTAGE~~

As you make your way through the missions, you find elements to help ground the world a bit more, like this Daily Bugle *tabloid. It was important to have these elements feel authentic while adding to the progression of the story.*









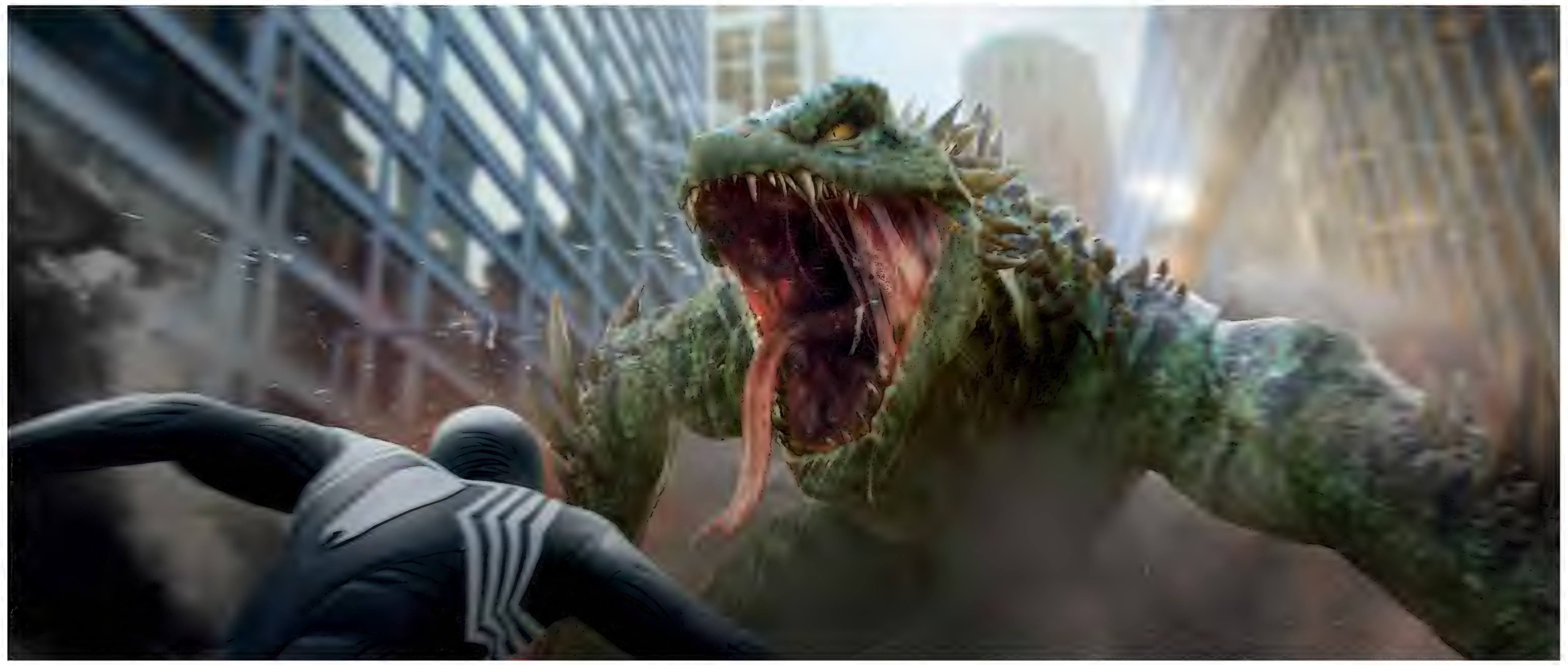
DESIGNING THE DETAILS

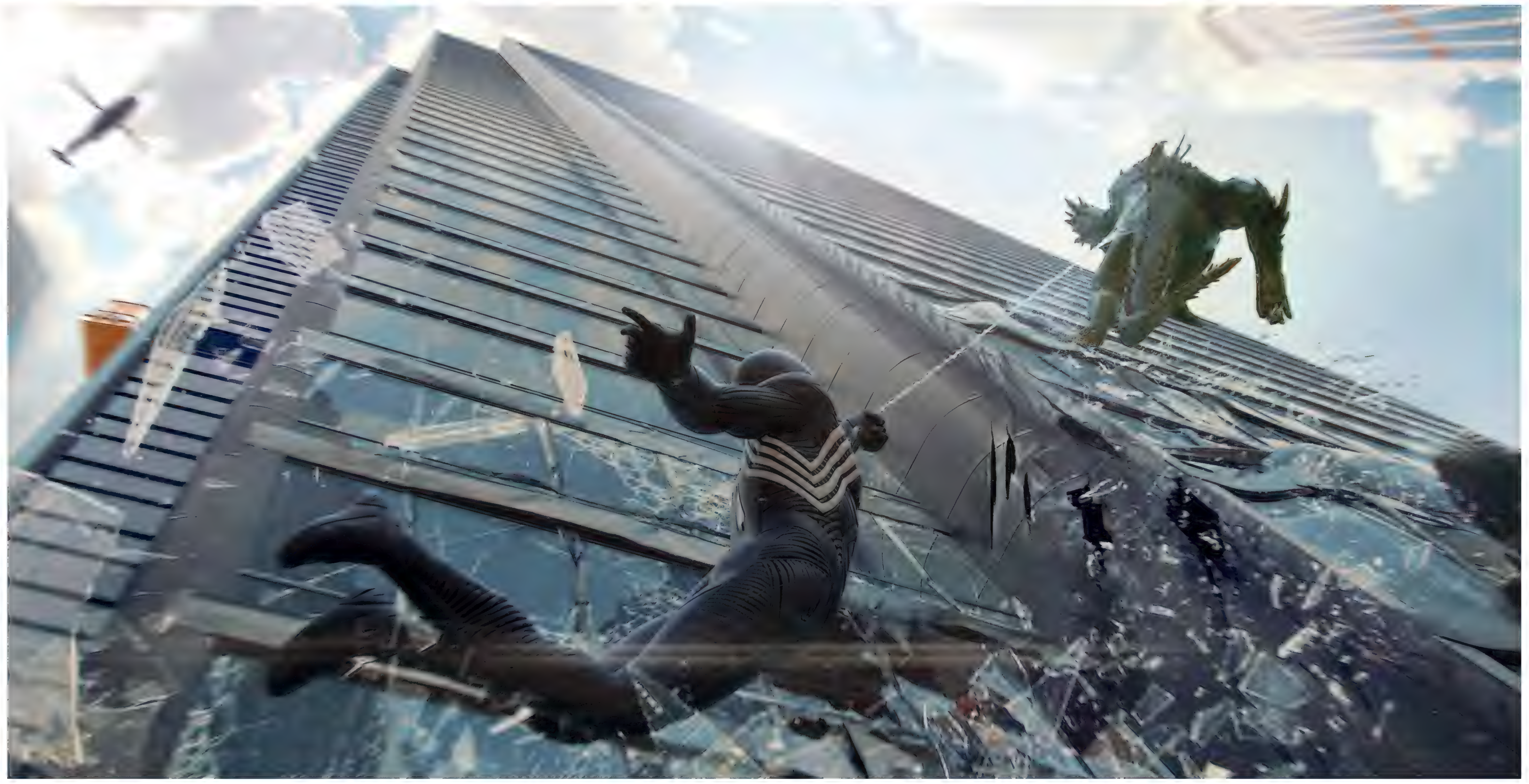
We explored many different shapes for Wraith's *kusarigama*. While Spider-Man doesn't kill people, Wraith has no such qualms so her weapon could be more lethal. Ultimately, a simpler, streamlined blade was more functional and consistent with Yuri's style than something ornate. Wraith has a simple cloth mask in the comics but we interpreted that as a hard-shell mask for the game and played up the gold eye accents for a menacing look.

THE RIVER CHASE

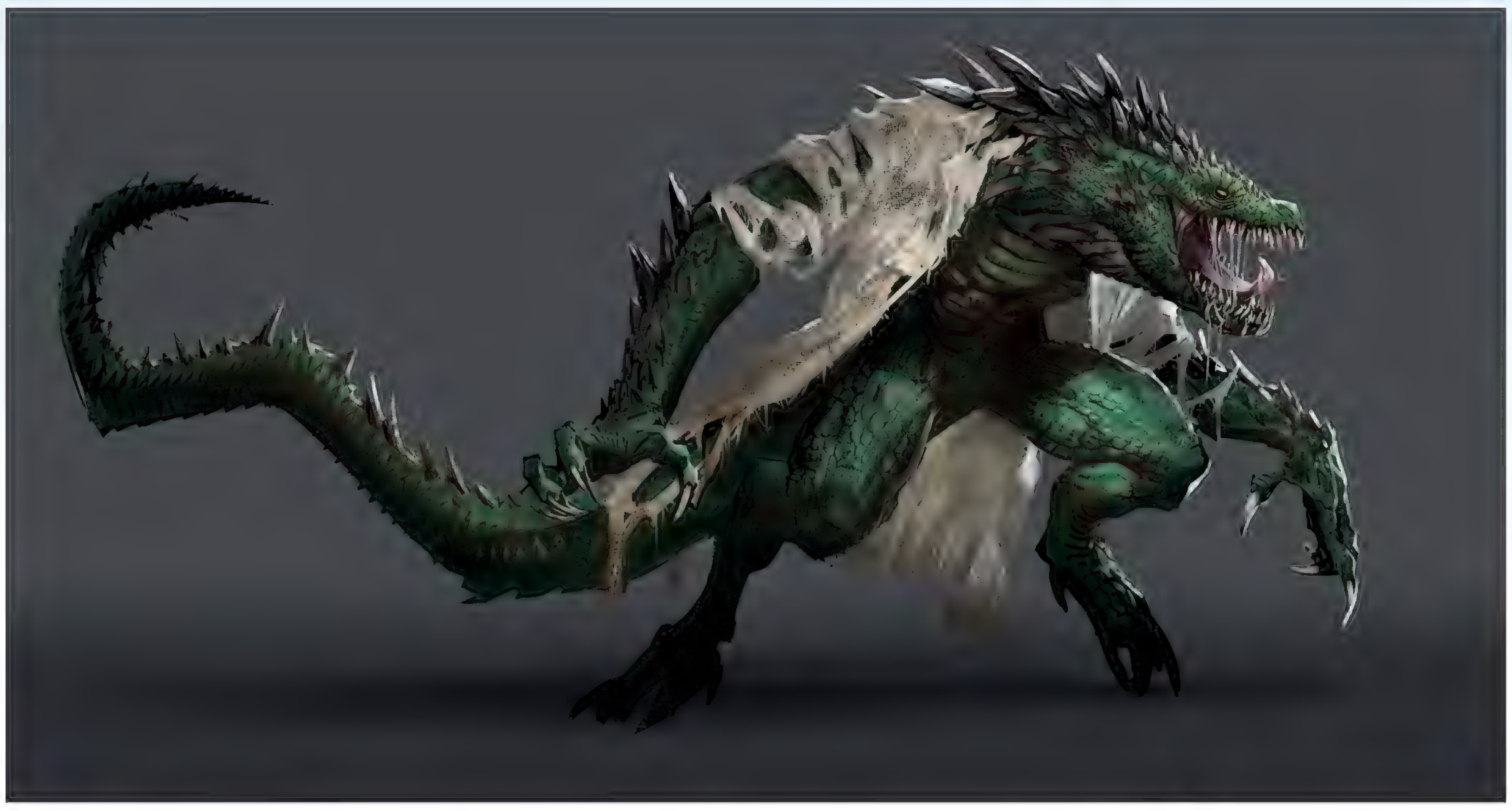
The Lizard escapes into the East River and a heart-pounding chase ensues where Peter, Miles, and the hunters are all after the Lizard for different reasons. The chase features a hunter VTOL aircraft destroying the environment and shooting at both the Lizard and the two Spider-Men. At one point, Miles is dragged behind Ganke's drone as he tries to elude the Lizard, causing the Lizard to destroy a pier as pedestrians frantically try to escape.

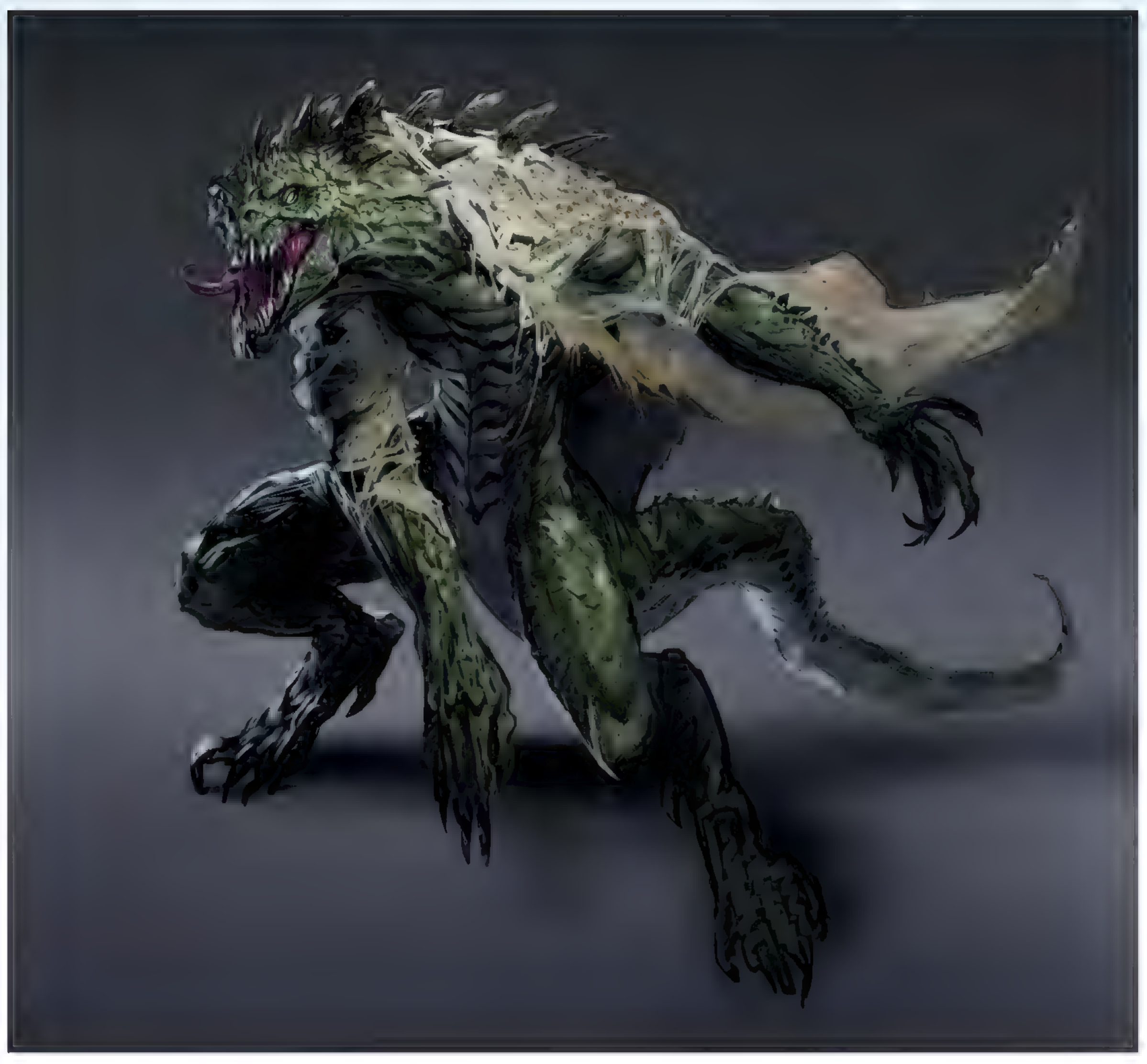
We had a good idea of what the narrative and gameplay beats were going to be on this mission when we did the concepts so they were less speculative and we were able to focus on tone, lighting, and mood to pull them together.

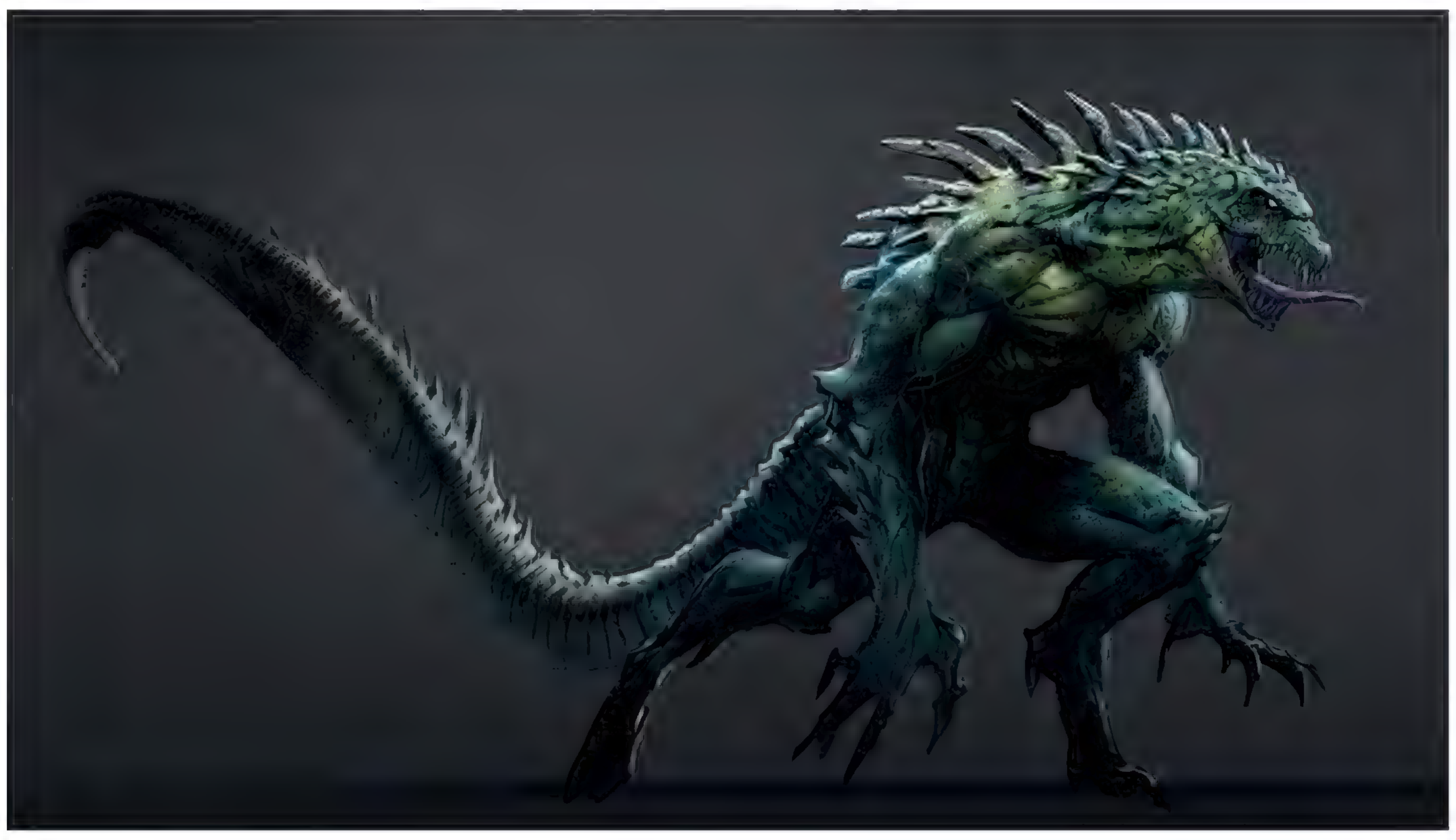


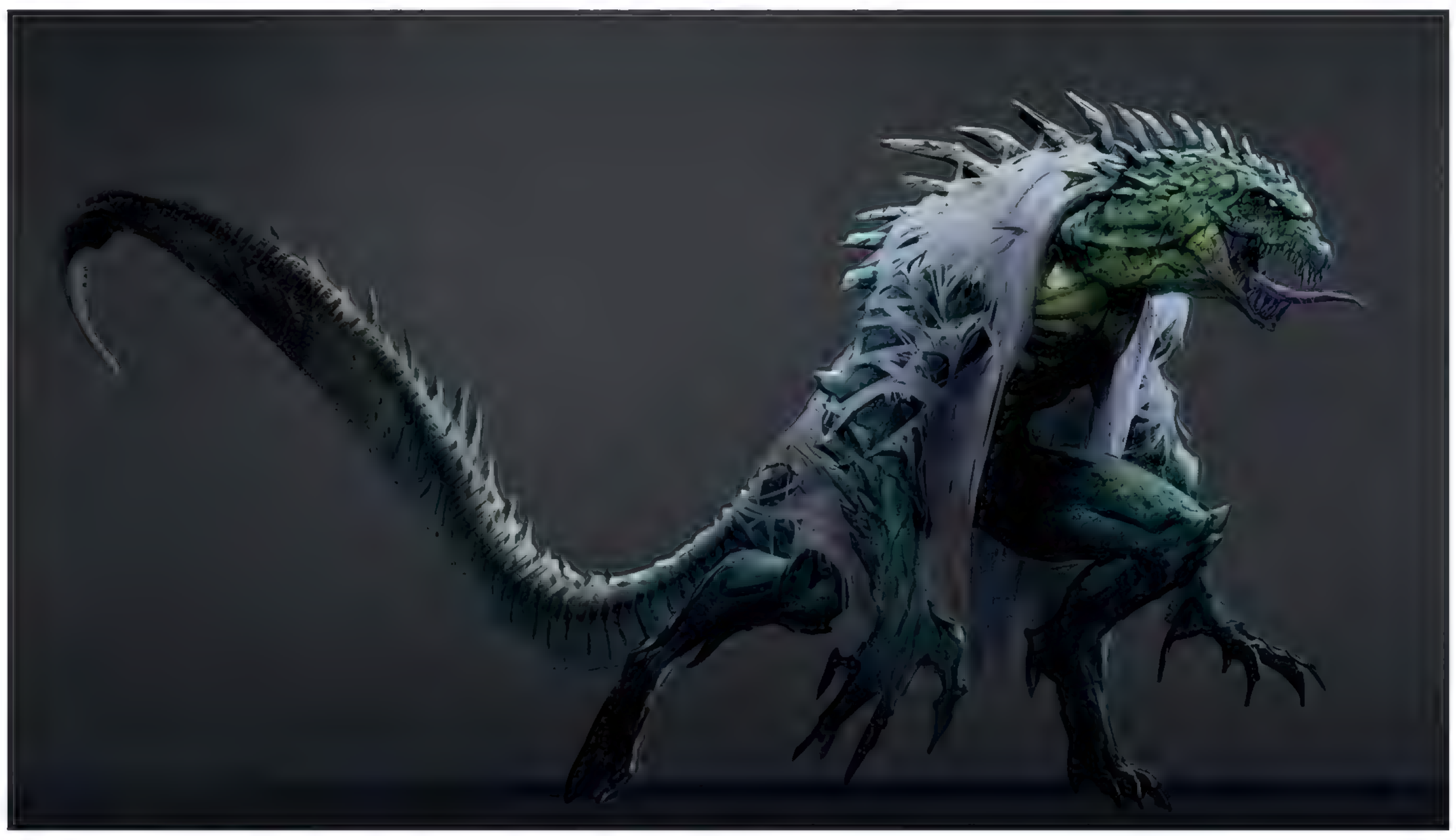


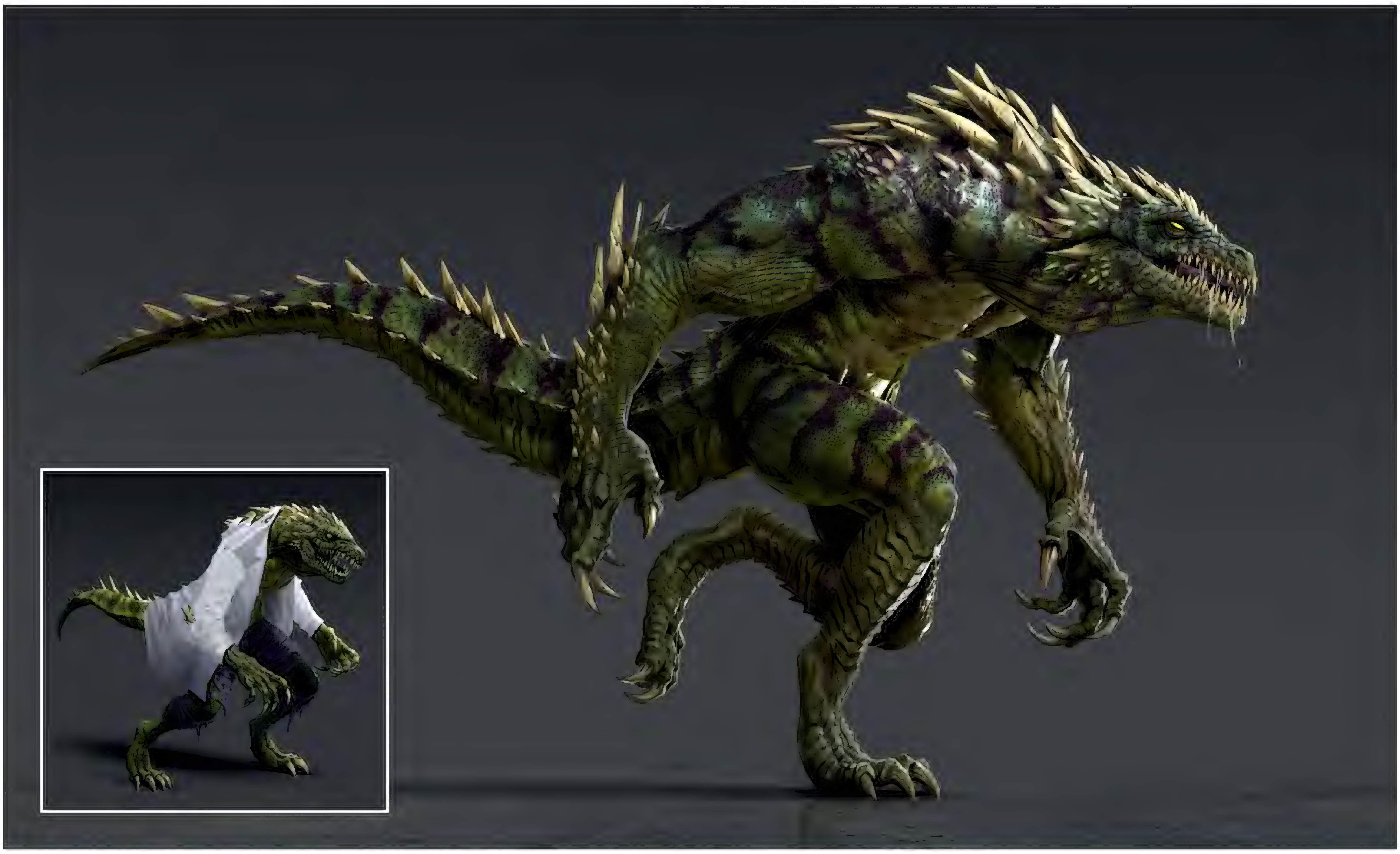
The Lizard chase continues into the sewers and the city after the East River. He runs through the streets and drags an APC (armored personnel carrier) up a building, leaving destruction and havoc in his wake as Spider-Man and the hunters continue to pursue him.





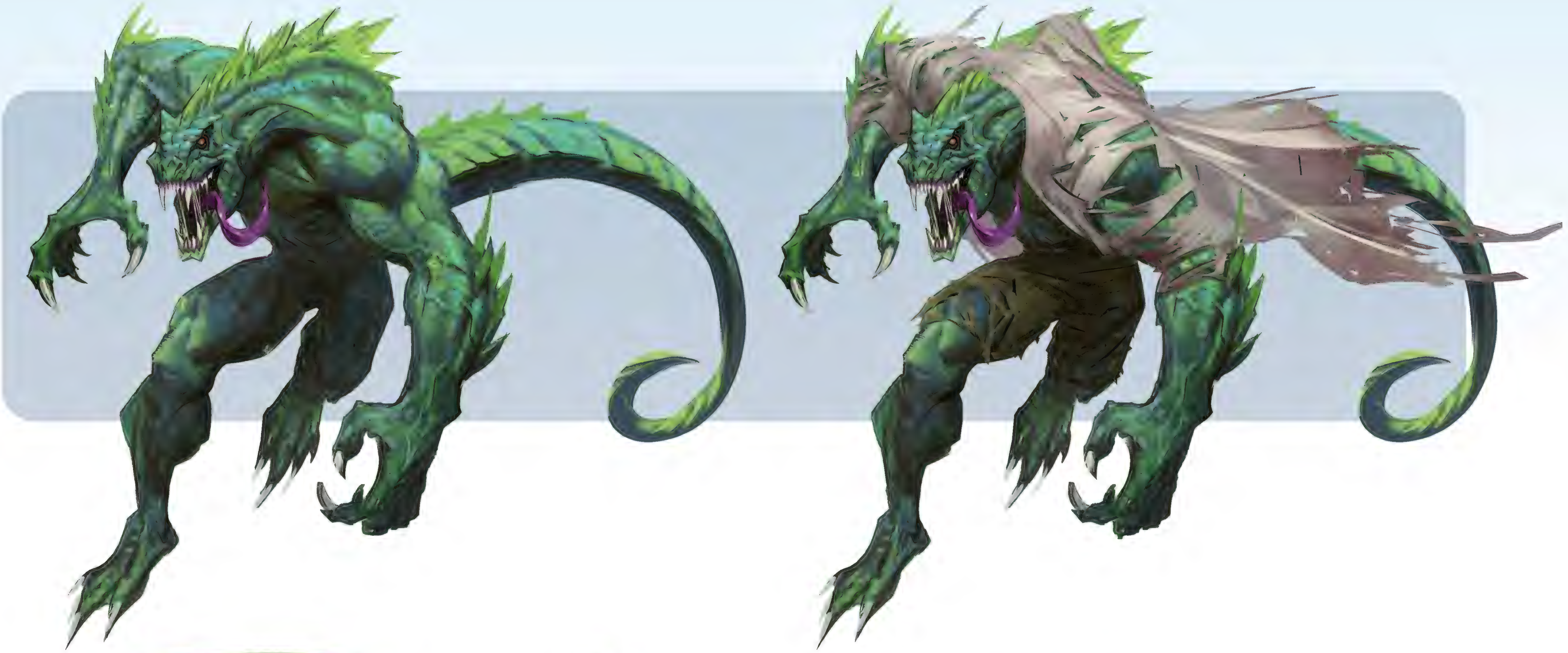


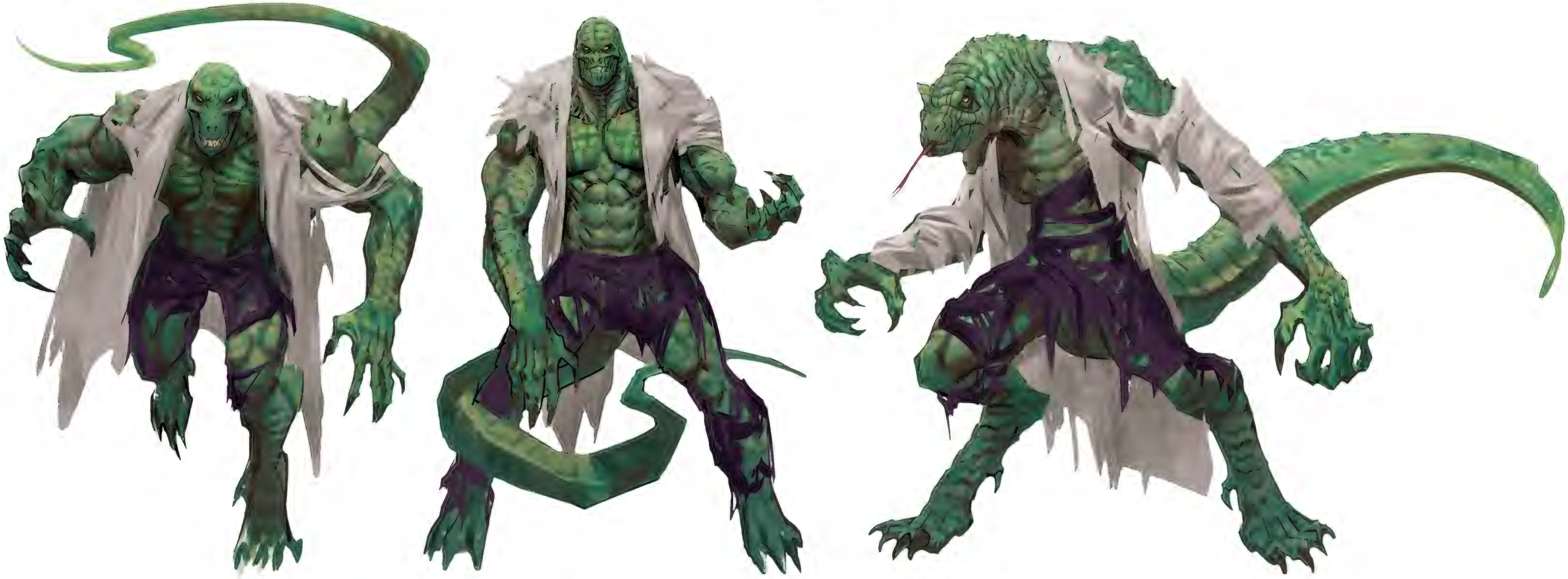


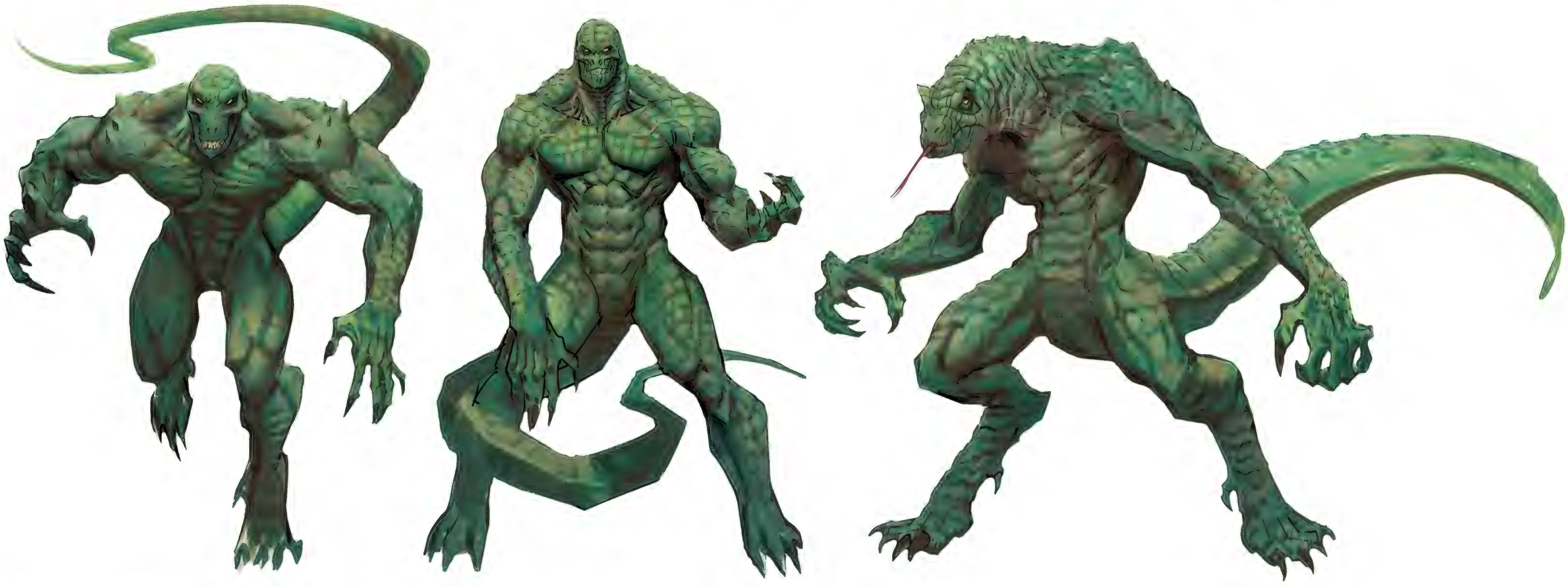


THE LIZARD

There are two Lizards in the game. One is inspired by the classic depiction of the Lizard in the comics and the other is inspired by our narrative and gameplay. The Lizard in the comic books usually wears a white lab coat and pants and is not much larger than a human. He often talks as well. Our first Lizard is heavily inspired by this but the second one reflects our desire to show a Lizard who is completely devoid of humanity so he doesn't talk, doesn't have clothing, and is much larger than his previous incarnation.







DESIGNING THE DETAILS

It was important to keep the lab coat on the Lizard to connect him to his human self. His plight is much more apparent when his humanity can show through. We also experimented with keeping some human anatomy. When he was too human, though, he started looking more like a man with a reptile head or a lizard mask and didn't strike the right tone. We ended up taking a step back to look at real lizards and think about how to merge them naturally with human anatomy so it was more plausible Dr. Connors had managed to fuse a lizard's DNA with his own.

DR. CONNORS'S LABORATORY

Dr. Connors has a secret lab in the sewers. Labs are ubiquitous in certain video games, and *Marvel's Spider-Man 2* is no exception, so we needed to make sure we had a distinctive theme. We focused this concept on reptiles since Dr. Connors is known for doing research on reptiles due to their regenerative abilities and the possibility of discovering how to regrow his missing limb.

The central container is a saturated green to draw attention to it and the smaller containers are varying shades of less saturated yellows. All the tank colors are in the same color family but a hierarchy is established when they have different values and saturation, with the most saturated color reserved for the focal point of the scene.

Early on in production, we knew the Lizard was going to be a character in the game but we hadn't settled on a design yet. We wanted to capture the tone of what an epic battle between Spider-Man and the Lizard would look like, though, so we were inspired by the Lizard in the "Shed" story line in *The Amazing Spider-Man* #630–#633 for this take. Although we eventually moved away from this Lizard design, this piece was used for inspiration and guidance for a long time while we were still defining the game.

CRASH SITE

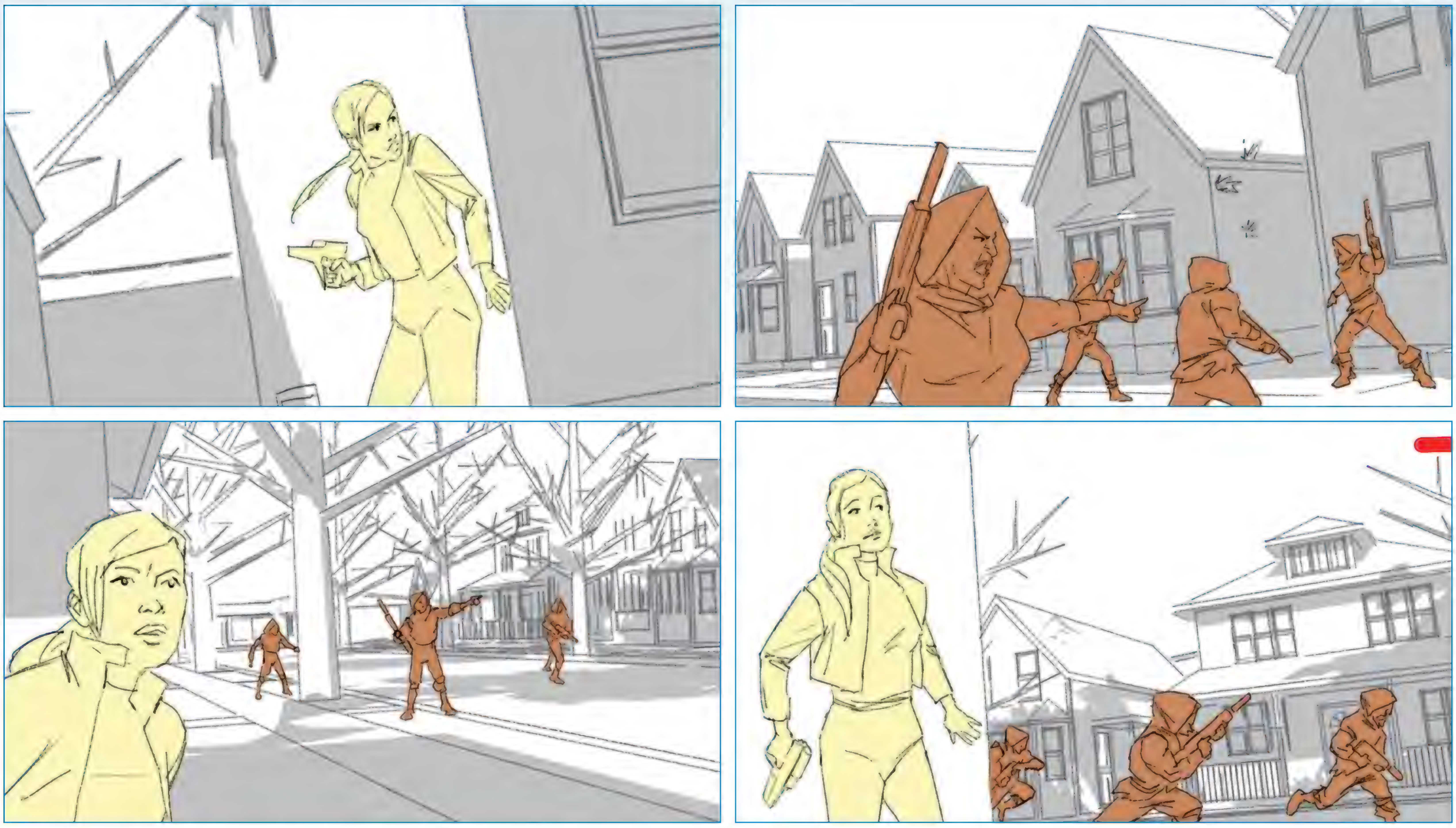
After Spider-Man helps Dr. Connors return to his human self, Dr. Connors explains the origins of the symbiote. The story unfolds in a flashback that reveals how Dr. Connors lost his arm. This early key art was done before we knew what the symbiote would look like when it wasn't bound to a host, so we looked at how the comics represented it to find a direction. In this early image, the symbiote has fully formed eyes and mouth and a snake-like body. It worked well during preproduction but we wanted to focus on what happens when the symbiote and the host are bound together and didn't want to give so much personality to the symbiote when it was unbound.

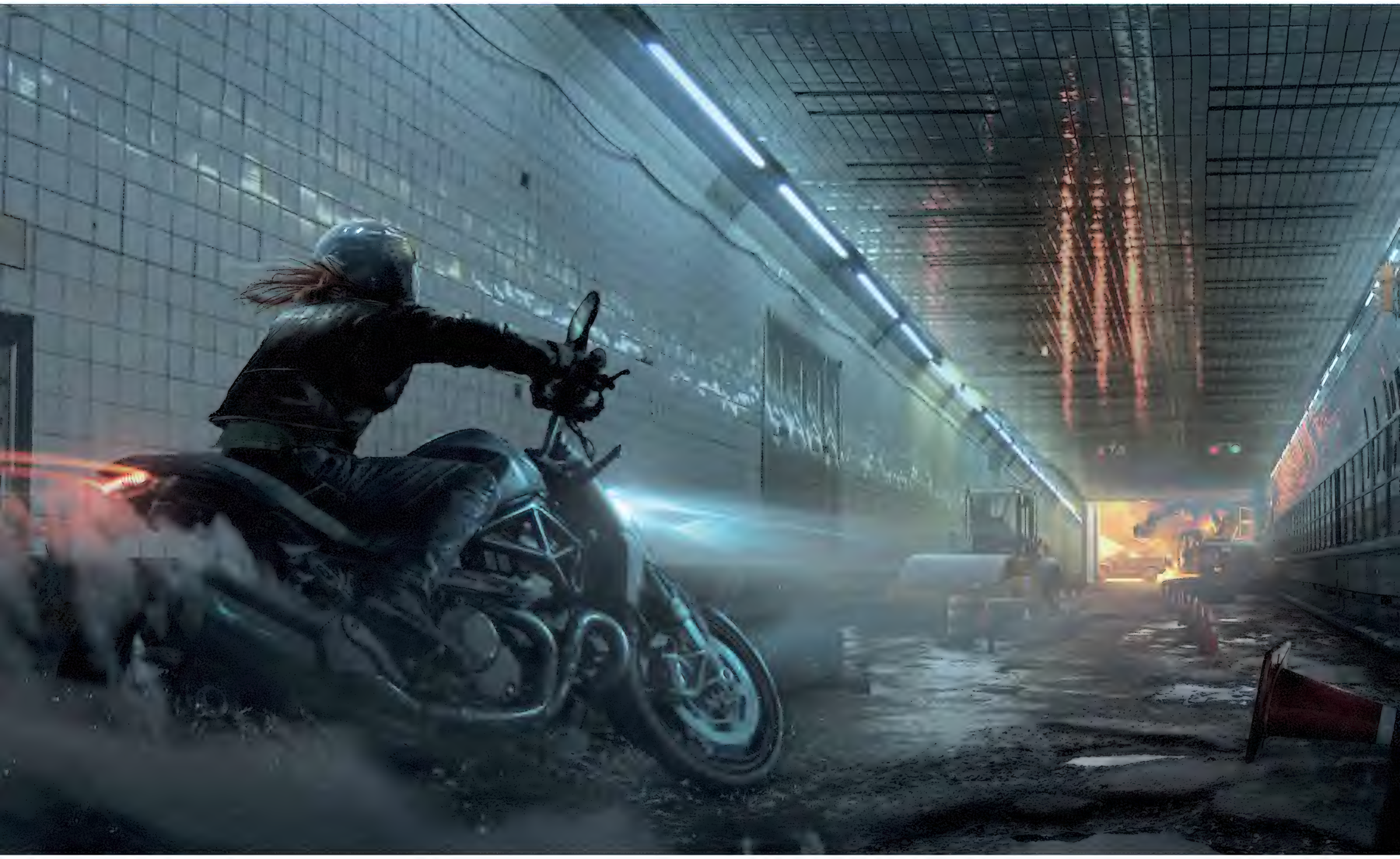
The final symbiote doesn't have a definitive shape and is a mass of tendrils to further emphasize its mutable nature. The snake-like body didn't work well when we needed the symbiote to do things like latch onto Dr. Connors's arm as it was hard to integrate the tendrils into the body. The men in the yellow HAZMAT suits are a younger Dr. Connors and Norman Osborn. We eventually decided not to use the suits, because it was hard to tell who was wearing them in the game.

The symbiote begins to affect Peter's personality more and more. One night, MJ notices that Peter is missing, only to find him later violently attacking hunters who have been sent to capture him. It is clear something is wrong with Peter because he is using unnecessary force and not responding to MJ. In this image, we added many more tendrils exploding from the Symbiote Suit to show that the symbiote is active. A hunter kneels at Spider-Man's feet, begging for mercy as the tentacles reach out menacingly. The mood is dark and rainy to emphasize Peter's loss of control.

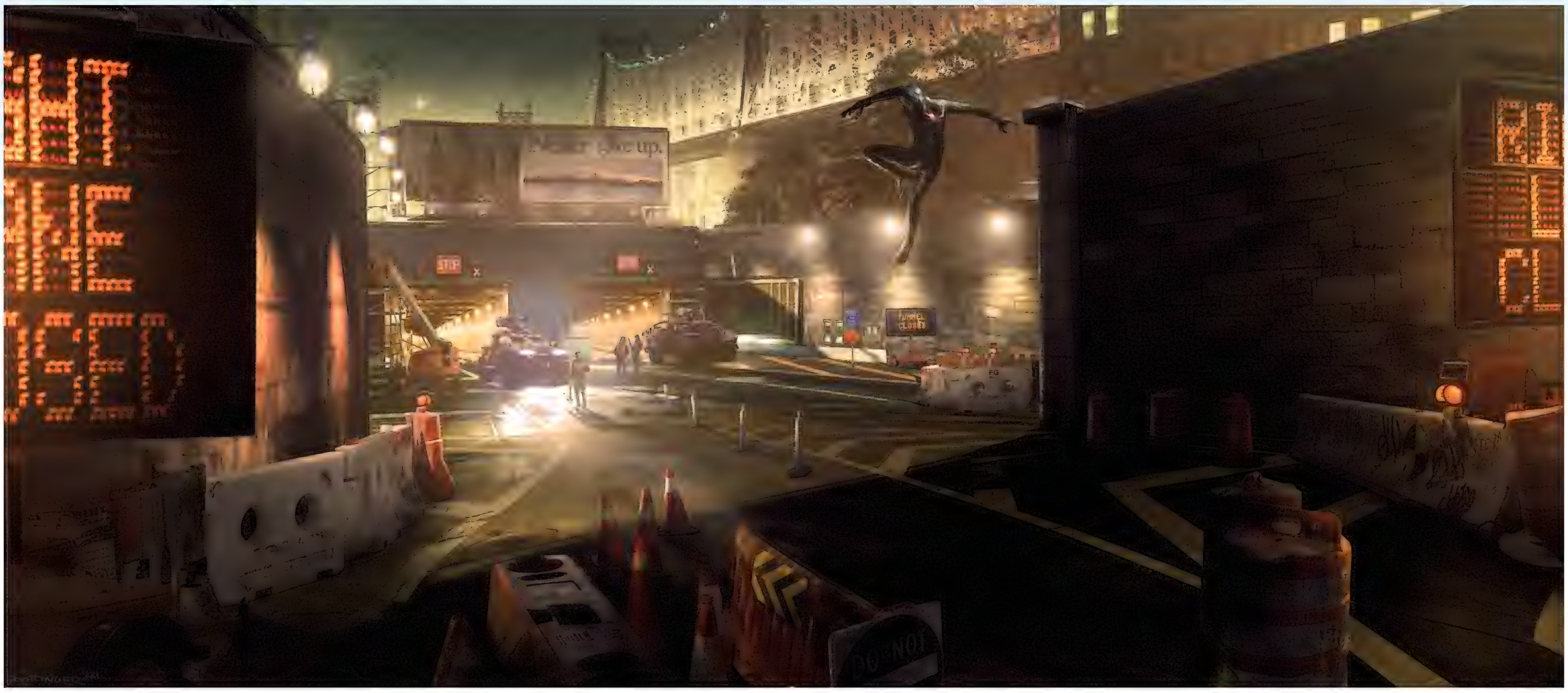
THE NIGHTMARE

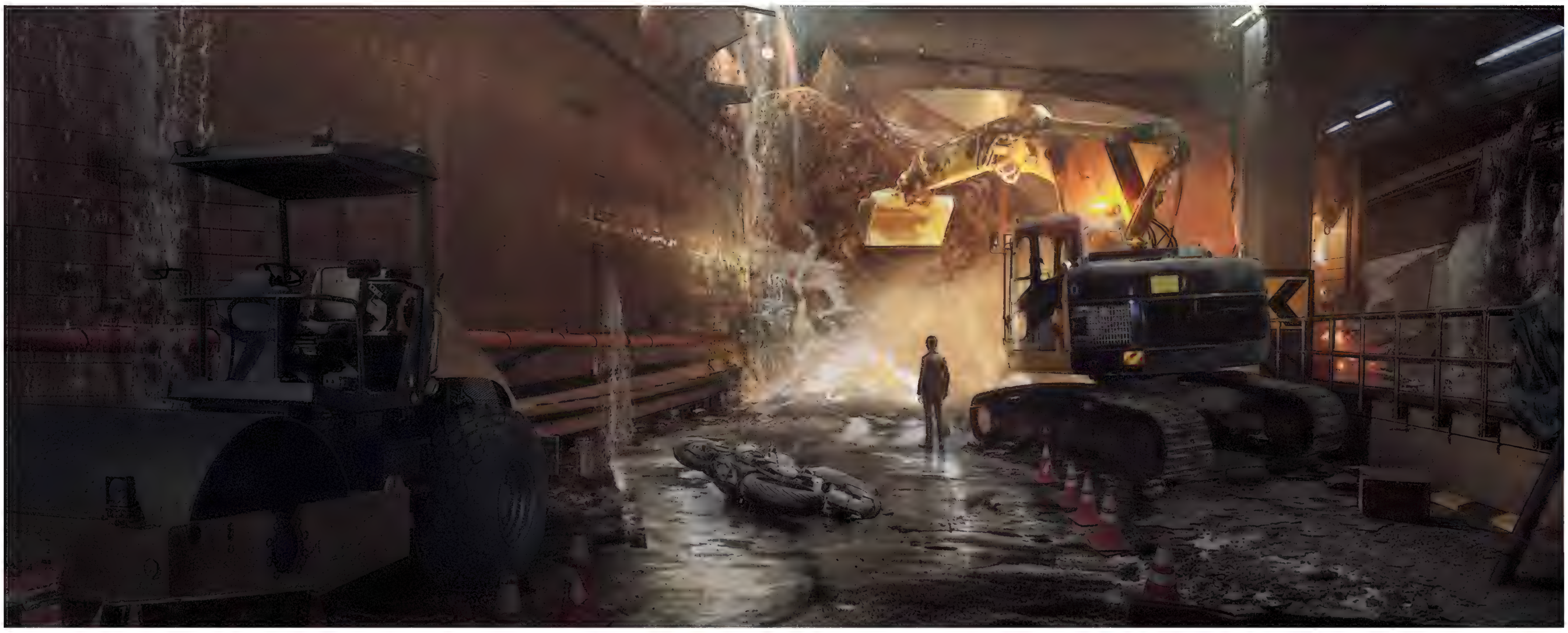
MJ must navigate through her neighborhood while avoiding hunter patrols and searching for Peter, who is wholly under the symbiote's control. This image illustrates a construction area near Peter's house that offers many different cover opportunities for MJ's stealth gameplay. The time of day was tweaked several times during production, but the mission remained wet and rainy.

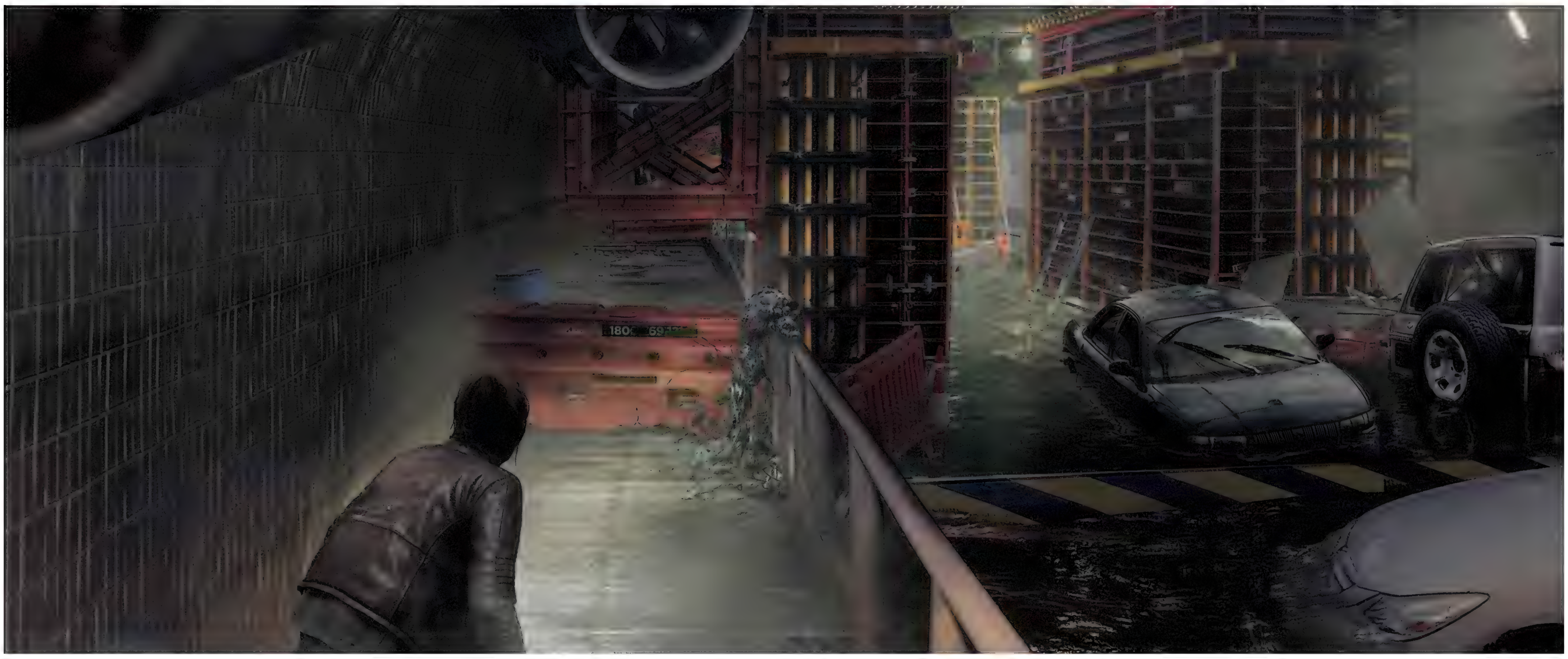




This segment begins with MJ hopping on her motorcycle and racing to the tunnel toward Peter and Miles. Although we didn't have her drive through this tunnel, the concept captures the tense thrills of the moment in the game.







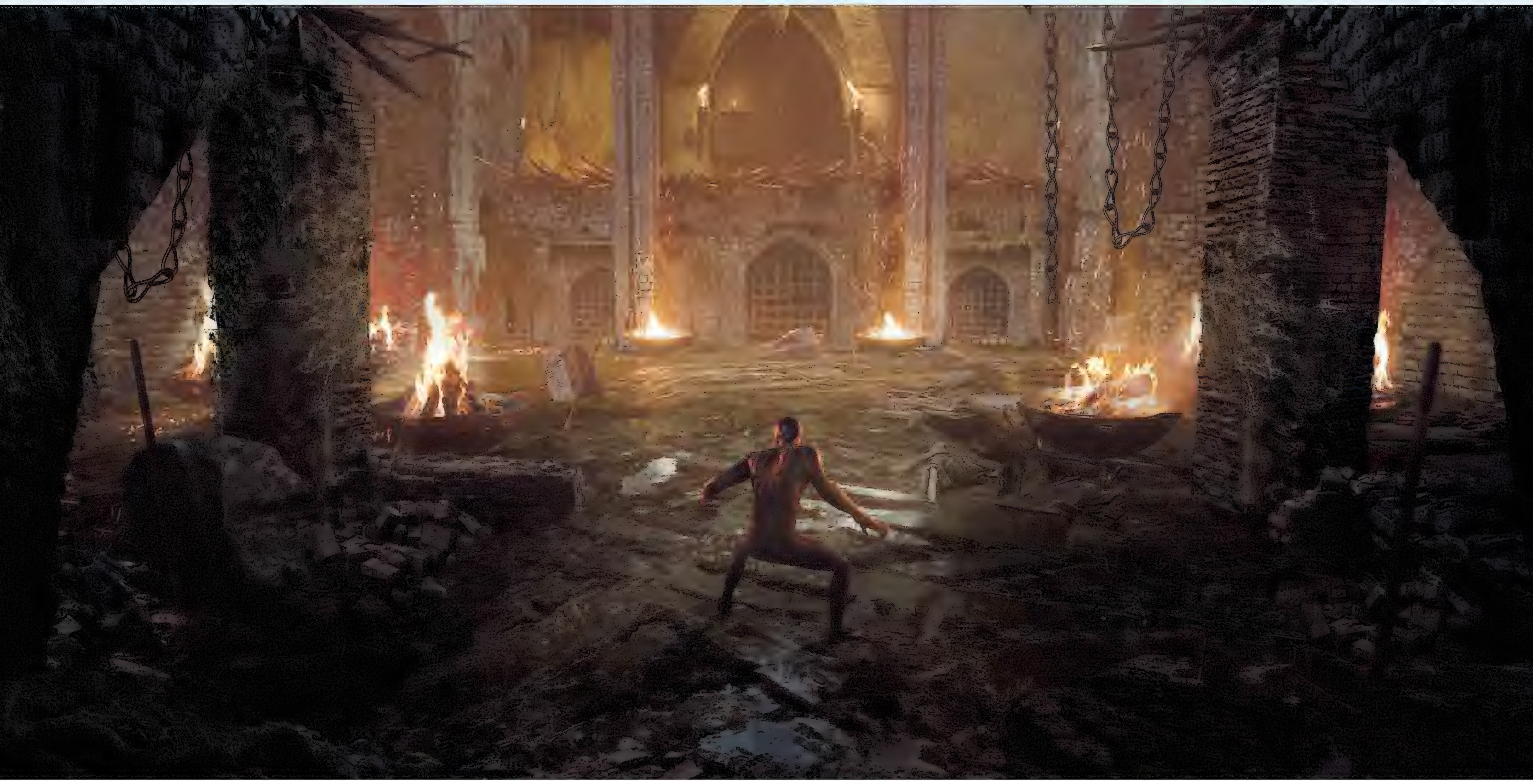
MJ lures Peter into a tunnel that is under construction and has Miles lock them in there to prevent Peter from harming others. What follows is a terrifying chase as MJ tries to locate Peter and then Peter, under the symbiote's influence, pursues her through the tunnel. In these concepts, we needed to work out what props might believably fill up a flooded tunnel under construction. Lighting and mood are also important since we wanted this segment to feel scary.

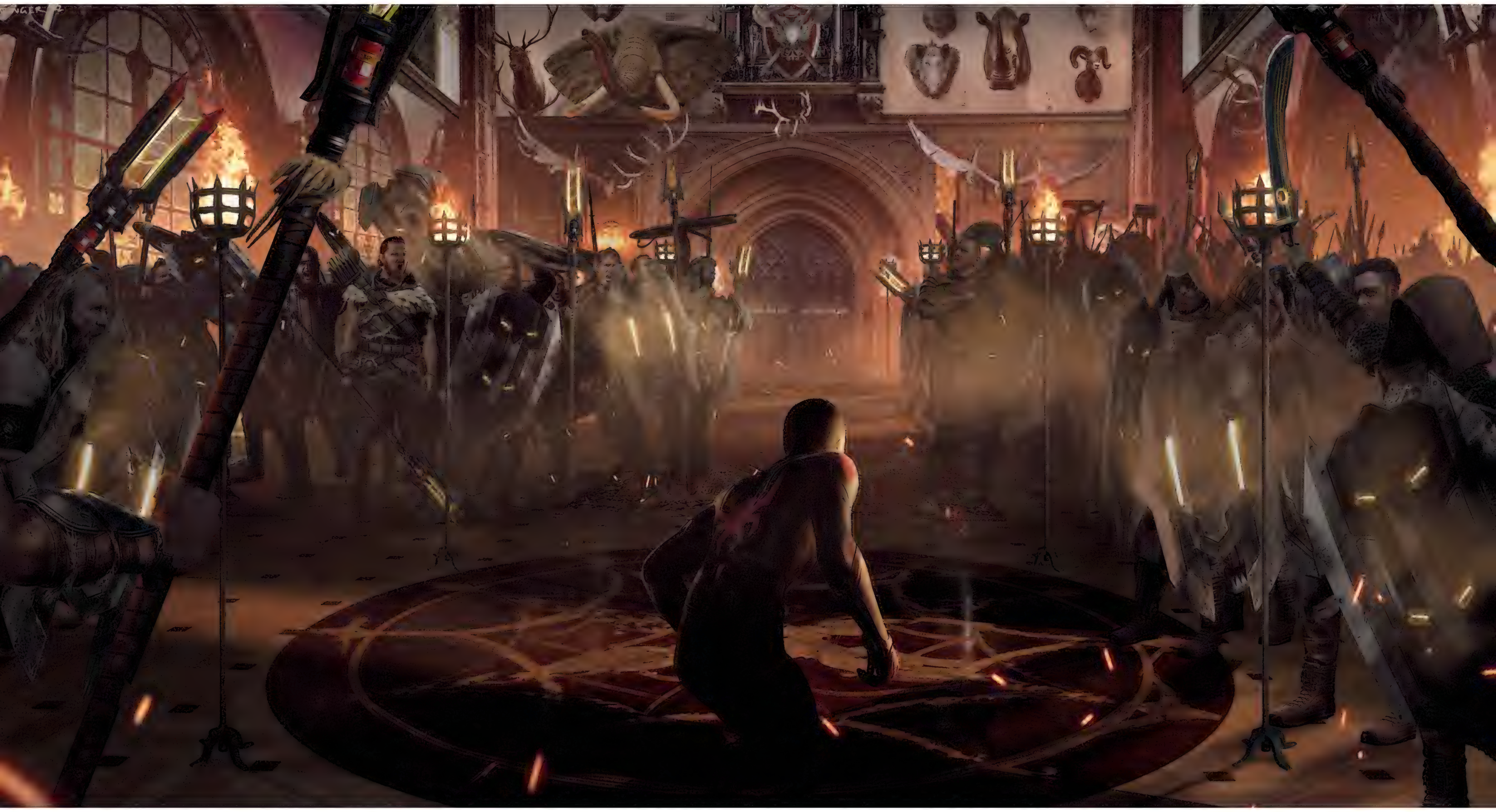
During preproduction, a lot of ideas are communicated through documents and pictures as we plan out the game. We rely on key art to illustrate important moments from the script. This helps all the stakeholders visualize how that particular point in the game might play out and aids with discussions as well. Because it could be years before this early key art is converted into in-game assets, the preproduction key art normally isn't a blueprint.

This piece illustrates a confrontation between Kraven and Miles that didn't make it into the game for various reasons. However, the intent behind this scene did make it into the game, so Kraven and Miles do meet, but not in this way. This is a good example of how the game is constantly evolving and changing, ranging from us wanting to change a bit of the gameplay to tweaking the story or rearranging the flow.

OSCORP
INDUSTRIES

Harry walks into a conversation between his father and Peter during one of his lowest moments. His health is rapidly declining without the symbiote's help and Norman says Peter is like a son to him. This hits Harry in a particularly sensitive spot since Peter now has both the symbiote and his father's approval. This takes place inside the lab located in Osborn's penthouse which also appears in the first game. Images like this can be built from screenshots of in-game assets and existing character models. We use assets from the game whenever possible, both to save time and to let artists focus on polishing other parts of the image.





KRAVEN'S MANOR

Kraven's manor is supposed to convey the feeling of an old Eastern European hunting lodge. It's on the outskirts of the city so we put some trees around it to make it slightly more plausible that this could exist in Marvel's New York. Kraven's visual identity is so strong that we went to great lengths to keep him in environments that reinforced his character. He has strong ties to and respect for his ancestors so his house had to convey some of that history. The structure is not overly ornate and is built for hunting and training.

The hunters congregate at the manor to hunt and train. There are obstacle courses and training areas that Miles must overcome in order to get to the main living quarters. Kraven is closely associated with the outdoors so we made sure that there were opportunities to introduce sunlight and overgrown plants to lend a sense of wilderness to the bottom levels of the manor.

THE GAUNTLET

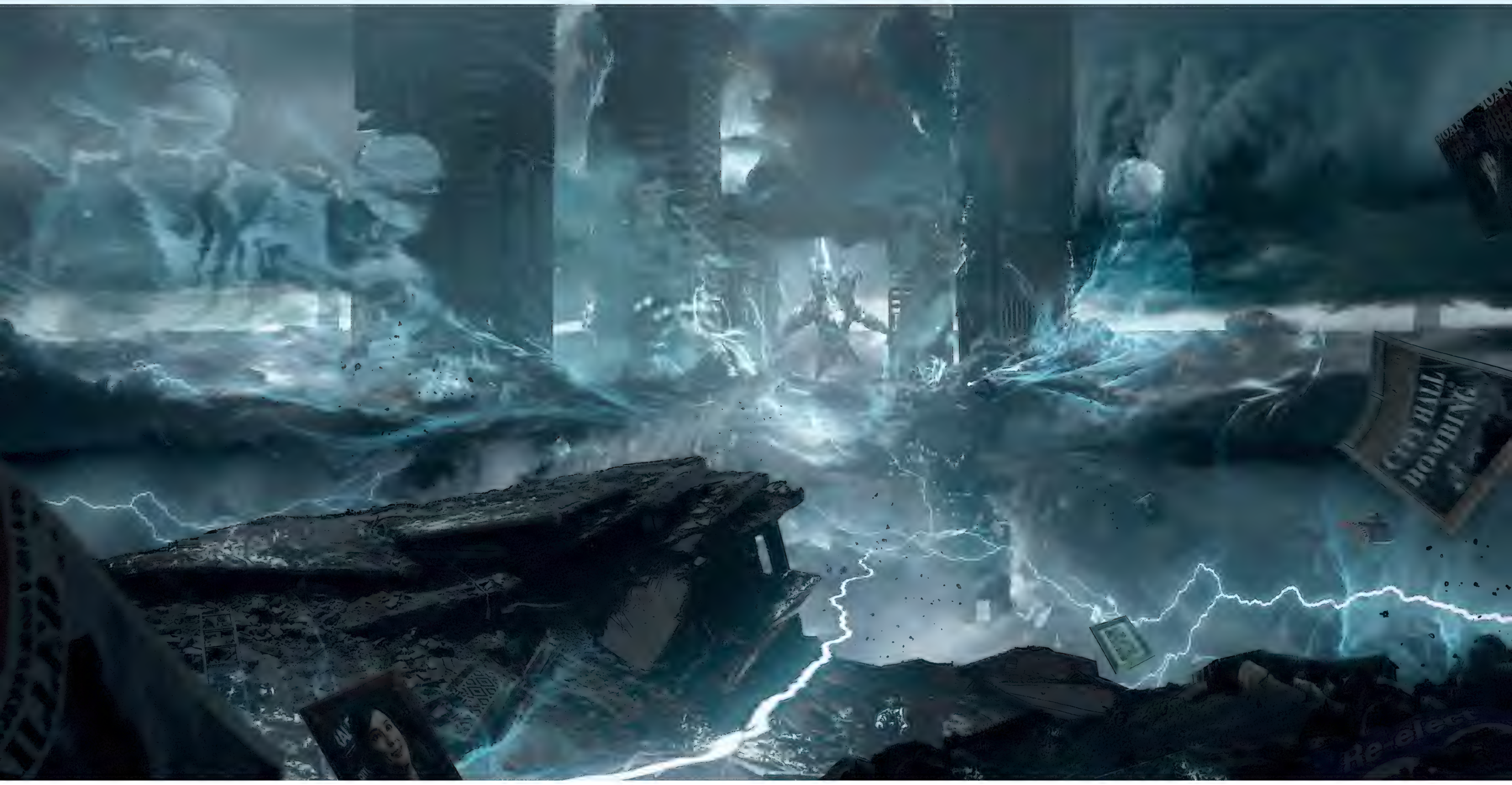
When Miles wakes up in the laser trap room, we wanted to set the mood immediately. Where is he? The room is darkly lit save for the red lights coming from the lasers. The traps are hunter-themed tech suspended deep underground as evidenced by the natural walls and long tree roots.

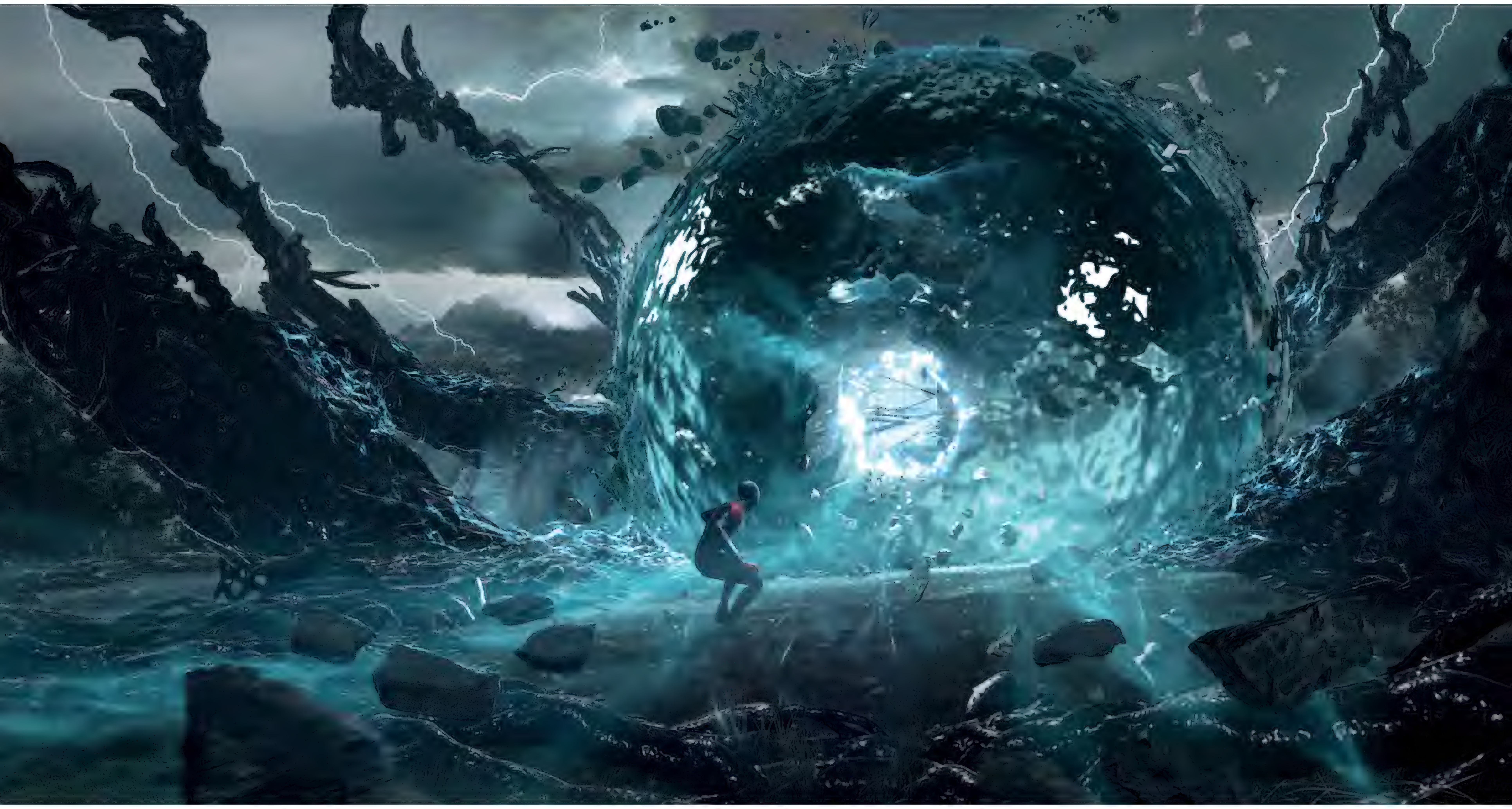
The arena in Kraven's manor went through a few iterations. At first it was envisioned as someplace underground. Eventually this design was merged with another concept that had the arena in the atrium of Kraven's house where natural light could spill in from a giant glass ceiling. Many of the ideas remained the same, like Kraven's throne, the discarded weapons on the ground, and the wooden spikes protruding from the walls. There are cages on the bottom floor where other captive fighters were kept. We eventually put cheering hunters on the ground floor to provide life to the space.

THE NEGATIVE ZONE

Mister Negative pulls Miles into the Negative Zone and digs into his memories to find Miles's weakness. We had to visualize what that would look like and one idea was to make an actual web with memories embedded in it. It didn't feel consistent to have a giant 2D representation of an abstract idea, though. We normally embed information into 3D gameplay as much as possible.

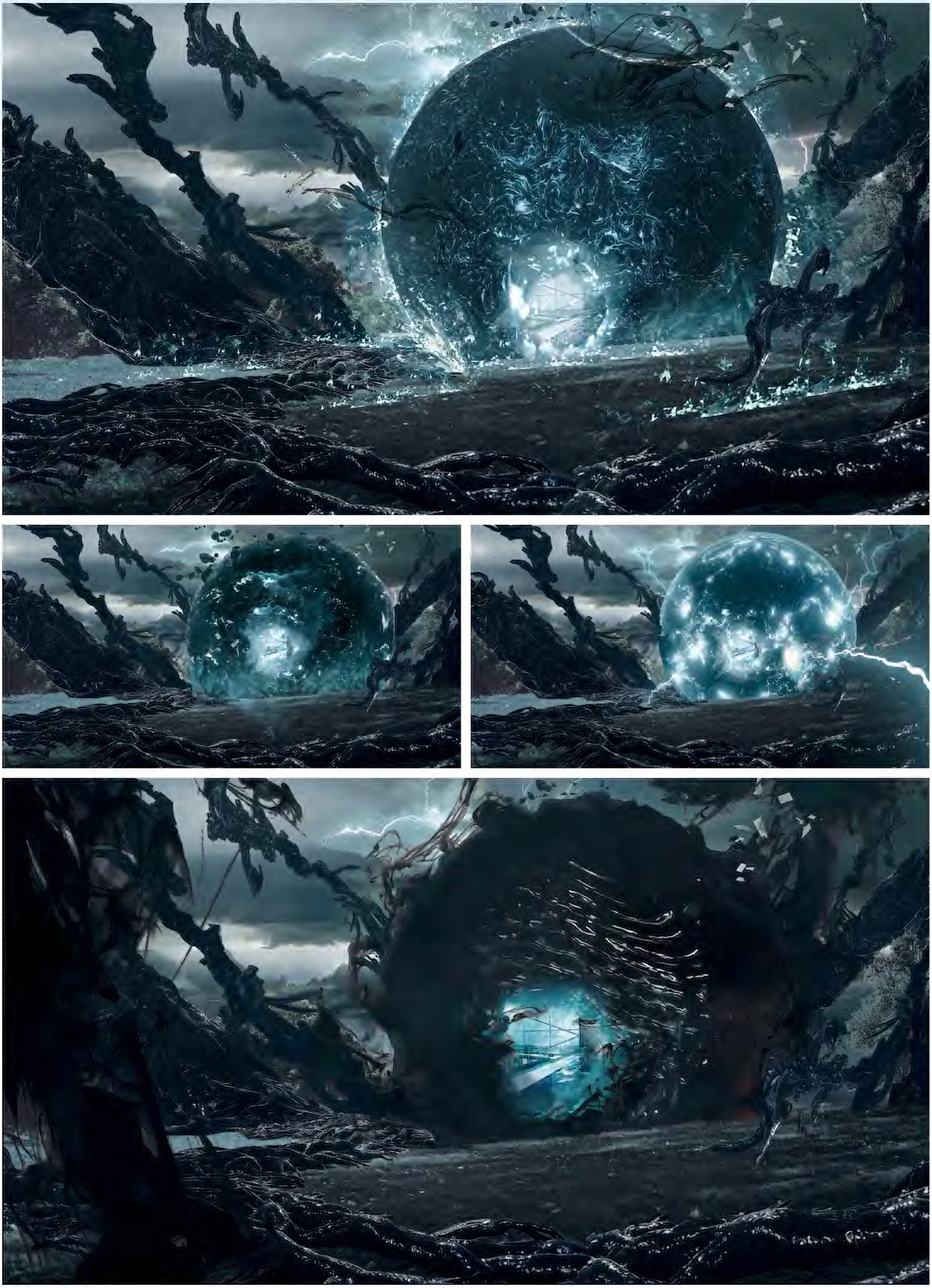
The other issue was the representation had to be immediately understandable because an elaborate explanation of what was happening would take the player out of the game too much. We opted to rely on animation and Mister Negative's voice-over for explanation and greatly simplified how we showed the memories in the subsequent combat segments.



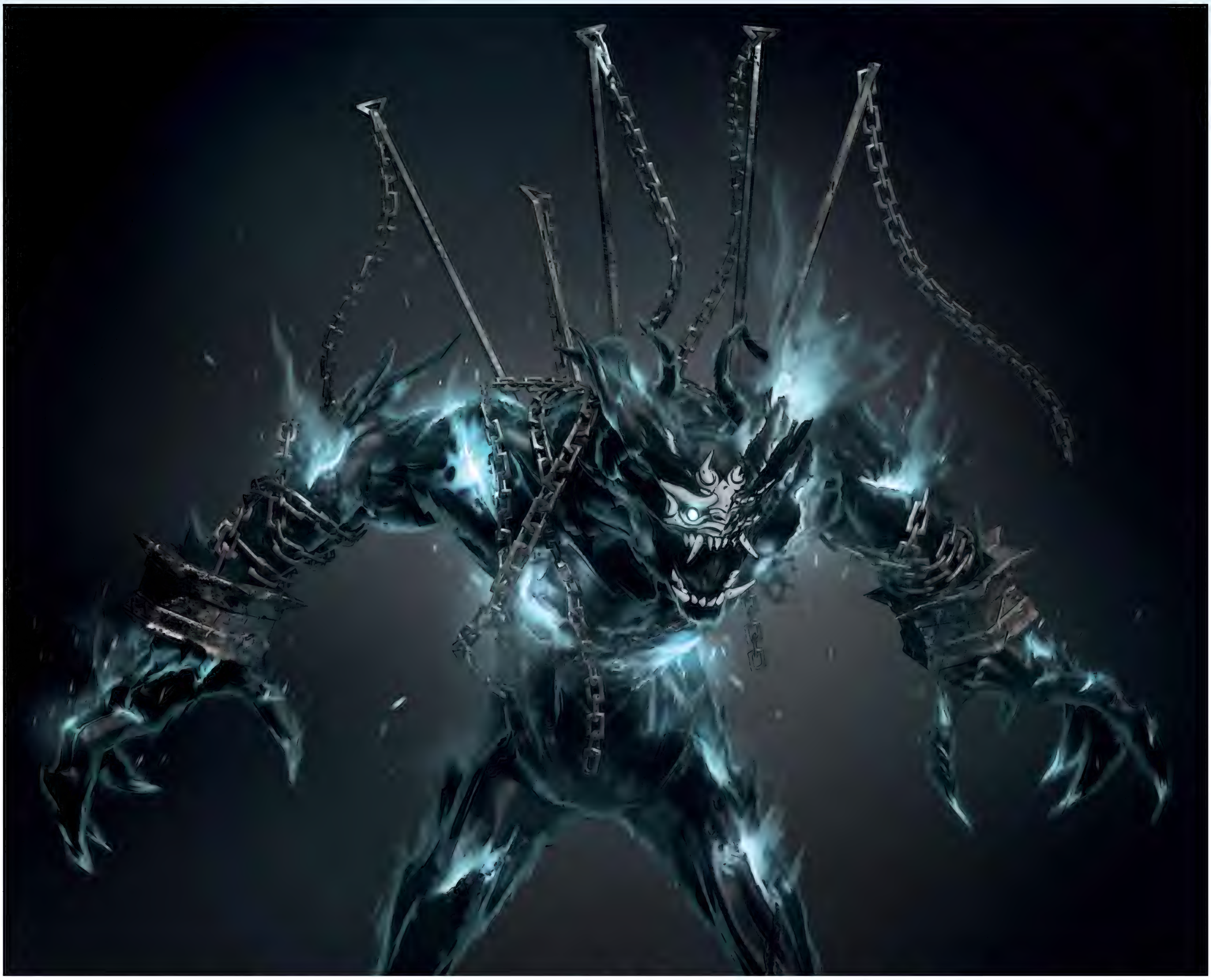


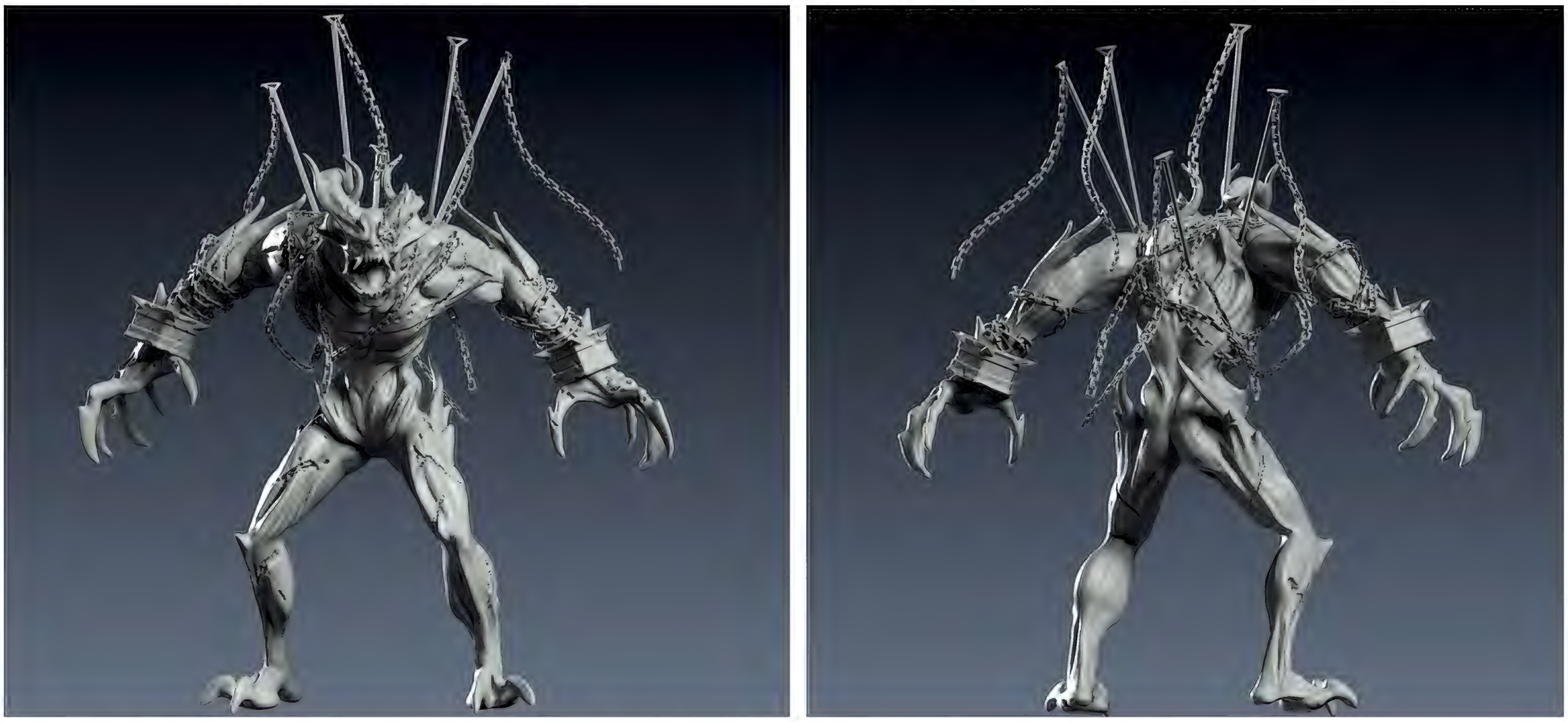
FEARSCAPE PORTAL

We needed to get Miles from one memory to another after Mister Negative rummages through his mind. Originally, we were asked to develop portals for these transitions. These are incredible designs and would have been amazing to see in-game but the final solution ended up dropping Miles from one memory to another rather than having him walk through a portal. The dropping is more interesting than walking and the portals might have been unnecessarily resource intensive to create, given what they needed to do.



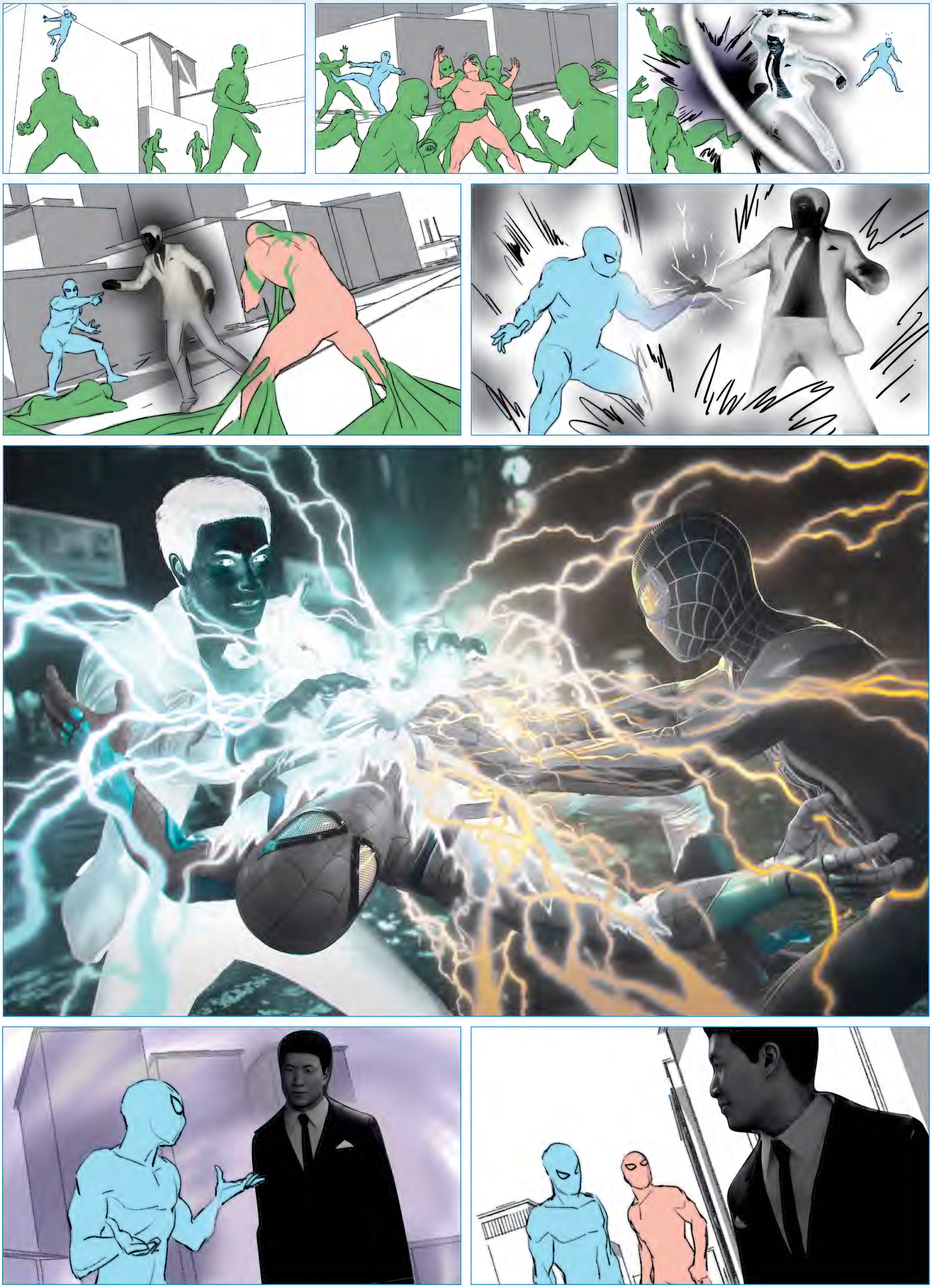
All thoughts of escaping Kraven's manor flee from Miles's mind when he sees Martin Li in the arena. He finally has the opportunity to come face to face with the man who killed his father. What follows is an epic battle where Miles confronts not only Mister Negative but also his own conflicted feelings about vengeance and his father's death. This image illustrates a moment where Miles must decide to either exact revenge or be a hero.





MISTER NEGATIVE'S INNER DEMON

Mister Negative's Inner Demon comes back in *Marvel's Spider-Man 2*. This time around, his appearance reflects Mister Negative's inner turmoil after the events of the previous game. We've bound him in chains and broken his mask and horns. Martin Li has done some self-reflection during his imprisonment and the guilt over his actions is eating away at him and his Inner Demon.

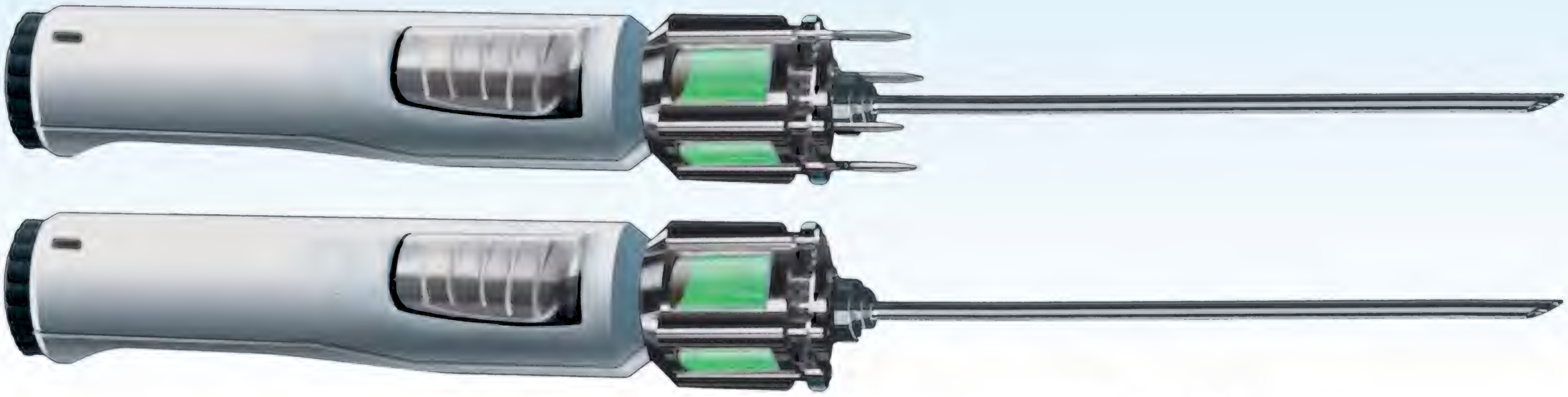


Kraven is fascinated by the symbiote and sees it as a worthy opponent so he encourages Peter at every opportunity to let it take over. Peter is finally pushed over the edge when he finds Miles in Kraven's manor in a battered state. The tendrils flail wildly from his suit as Peter fills with an uncontrollable rage. Kraven is knocked back and bloodied but wears a beatific smile on his face as Peter loses control.

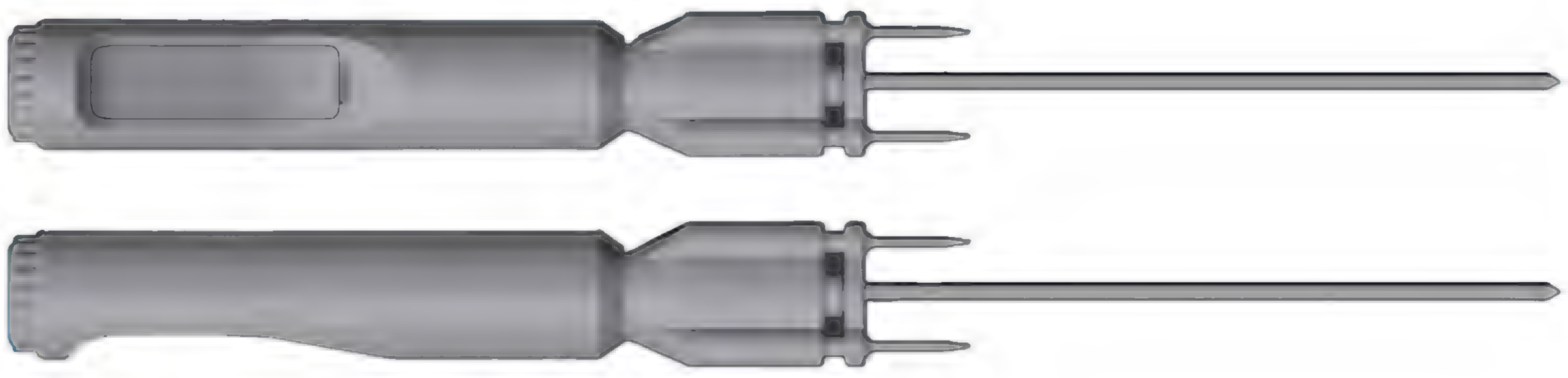
FOREST ARENA

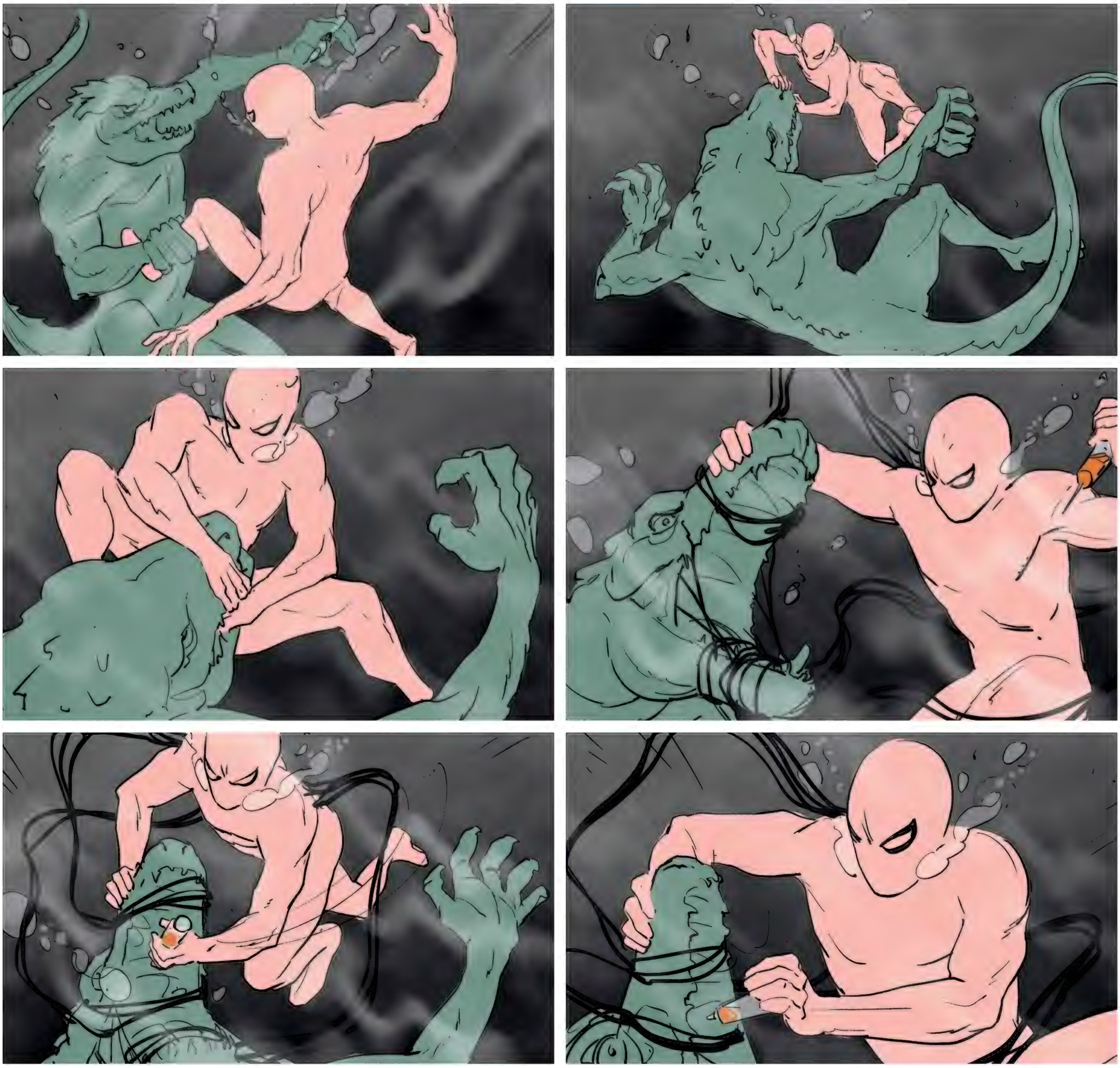
A lot of fights happen inside Kraven's manor so, in order to change up the environment, we decided to take the fight outside for the climactic ending. When Peter is pushed to the brink by Kraven, he starts to lose the battle against the symbiote and his darkness takes over in a burst of symbiote tentacles that blanket the exterior. This concept explored what that would look like.

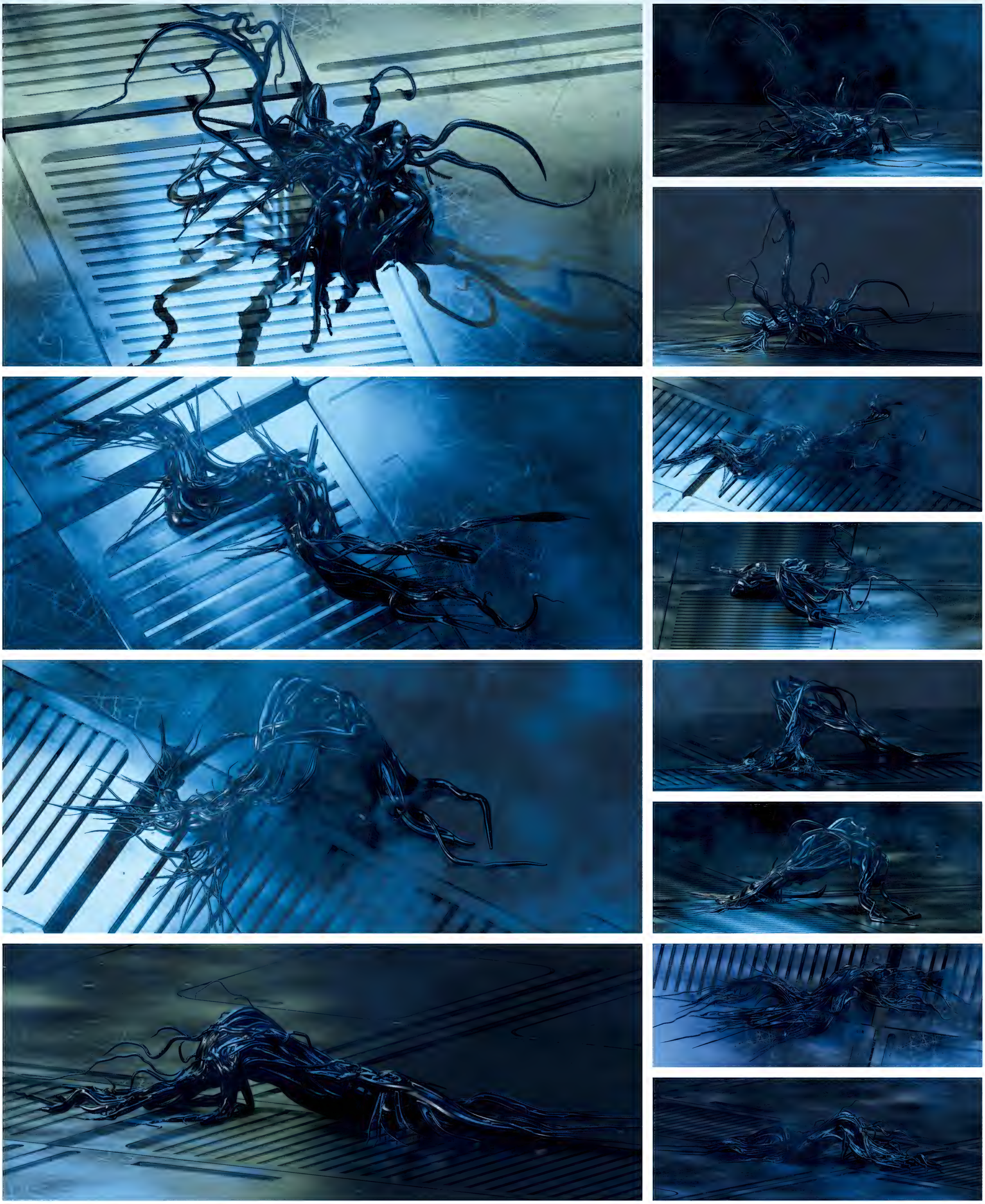
We needed to consider how the tentacles would define the playable space as well as how much of the existing environment we wanted to cover up. It was a tricky balance because too many tentacles made the play space difficult to navigate and parse when everything was the same material but too few made it difficult to understand the impact of Peter's inner turmoil.



The syringe needed to feel like it could puncture the skin of the Lizard, taking into consideration how large he is. We also wanted to make sure you could see the serum and that it felt more like a scientific or medical tool than a Spider-Gadget. We made sure the colors and materials, as well as the sharp shape language, reflected this.

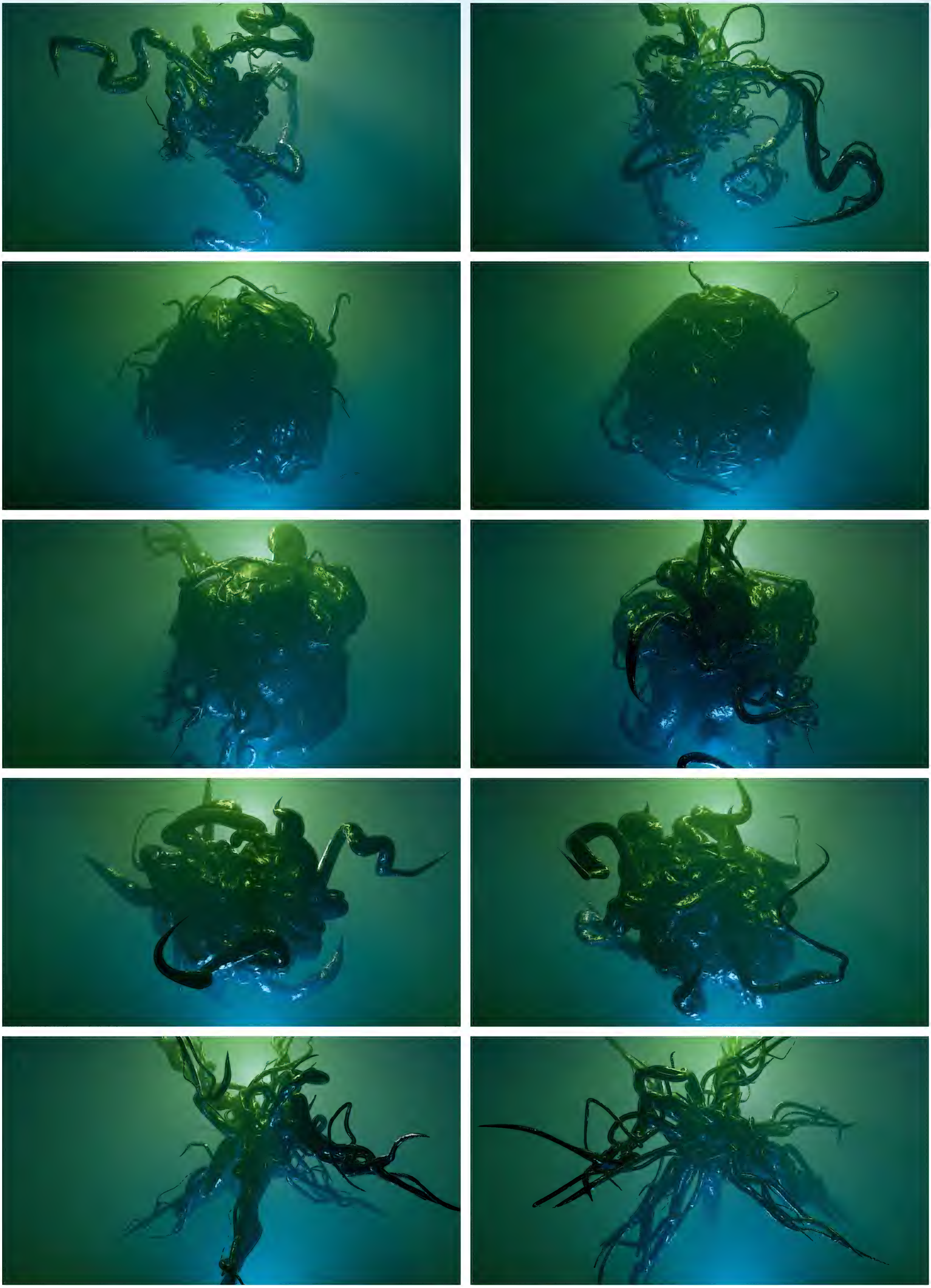


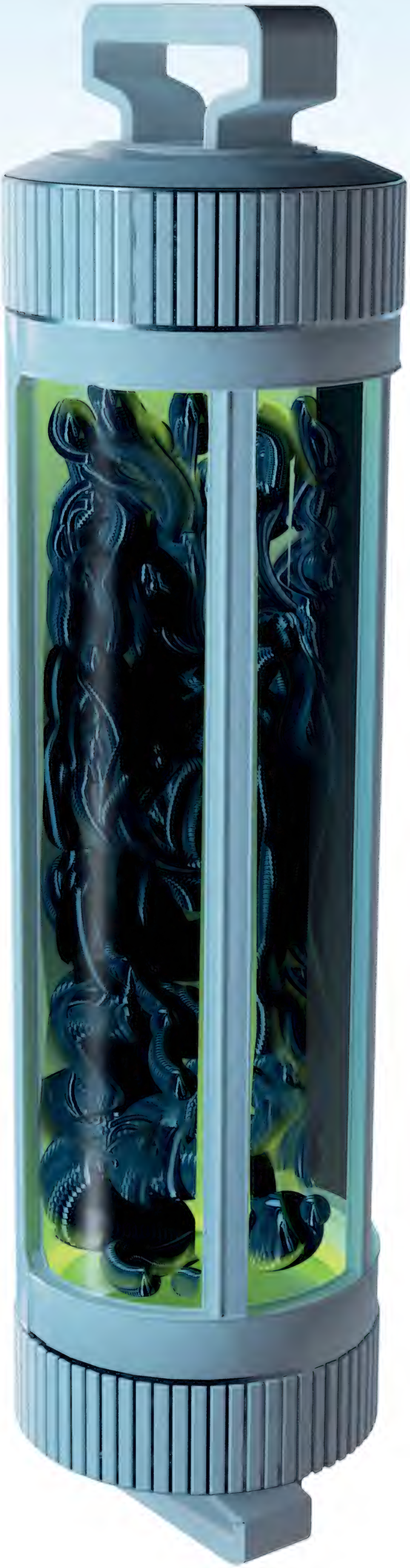


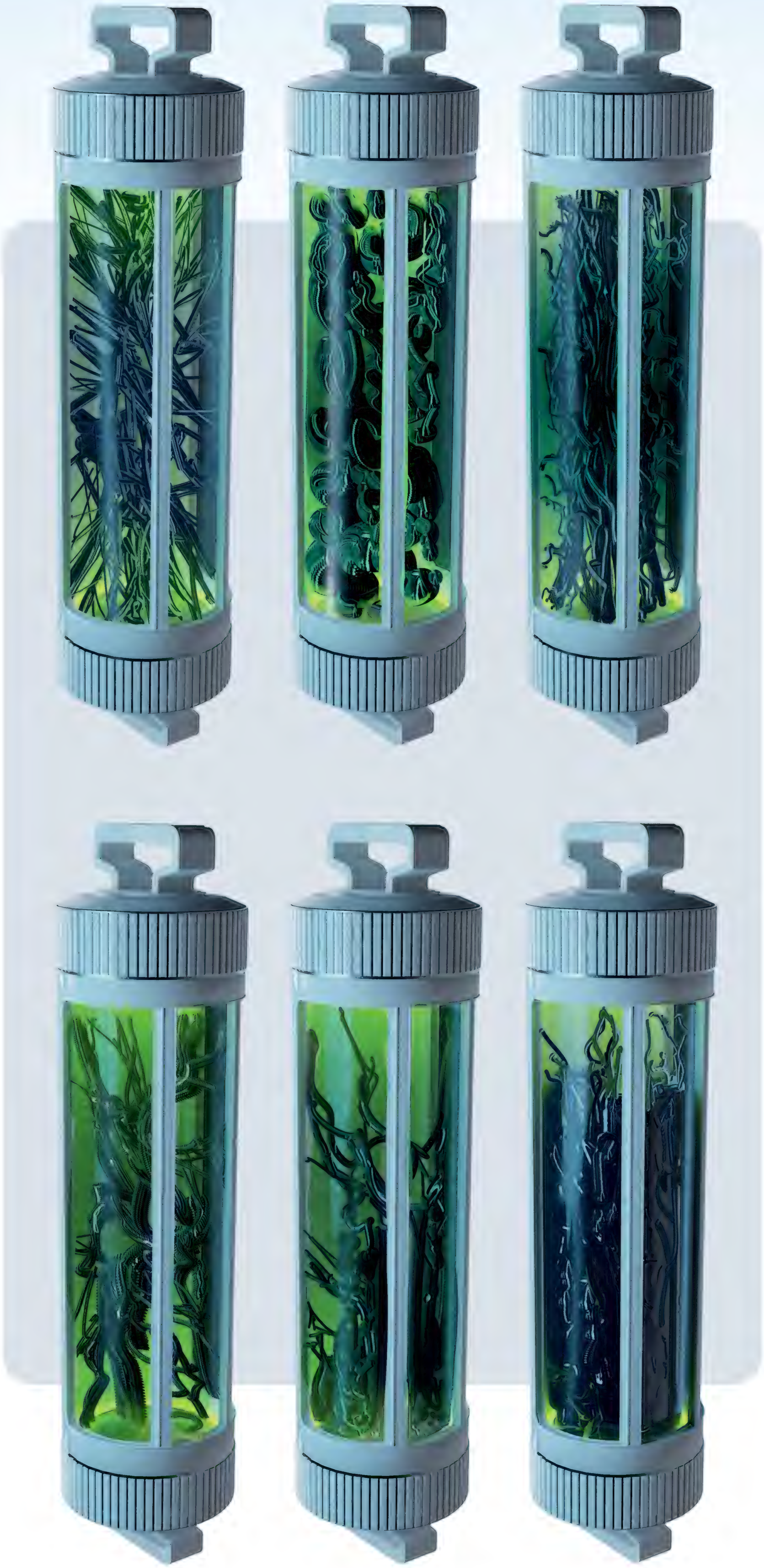


THE SYMBIOTE

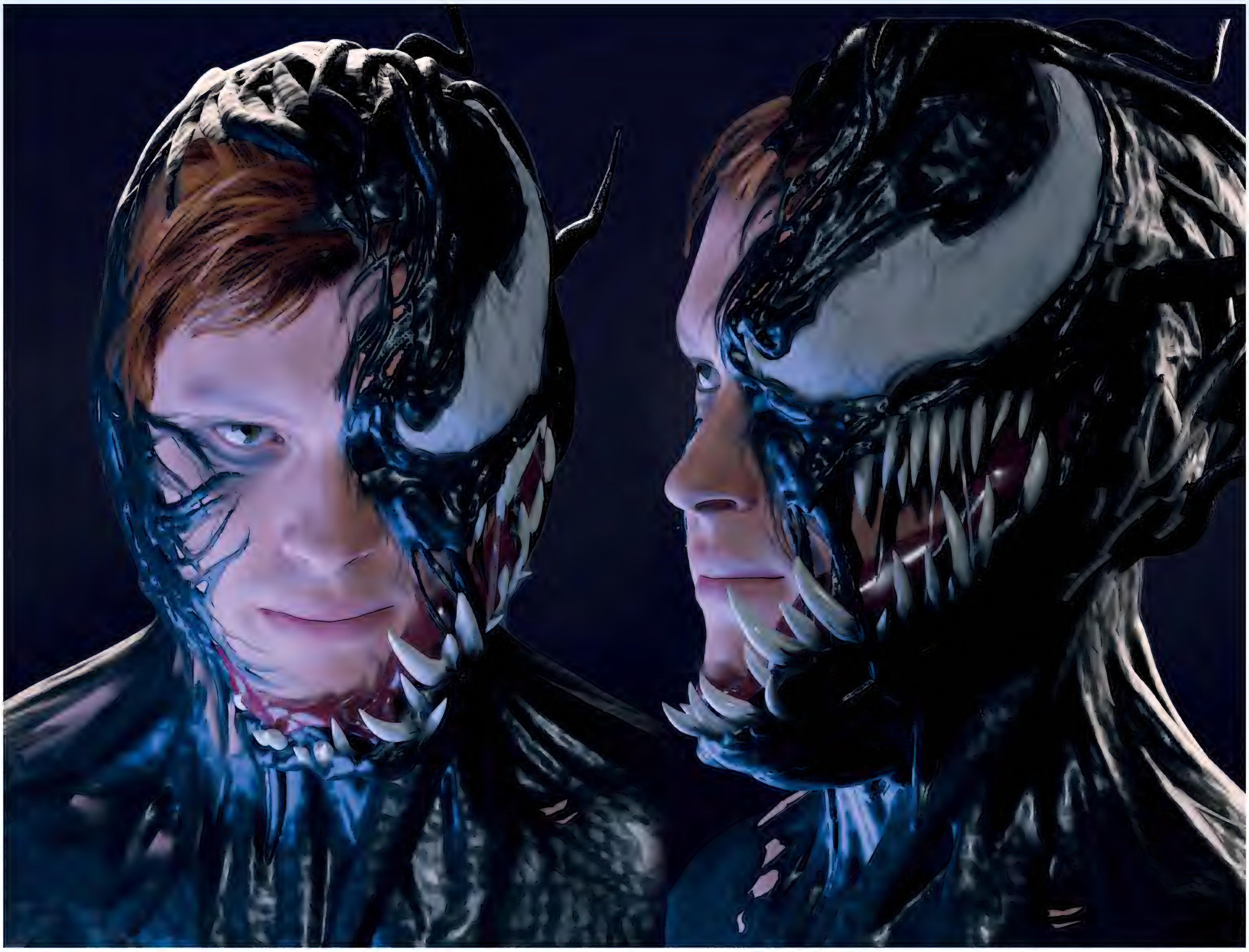
The symbiote spends some time detached from a host so we needed to figure out what it would look like. Does it slither like a snake, inch forward like an inchworm, or ooze like slime? What does it look like when it's not joined with a host? Does it have a face and limbs? Does it make expressions? When something can be anything, it takes some time to ask these questions and come to a solution. Ultimately, we didn't assign a unique look or personality to the symbiote; we decided instead that, since it could take any shape, all of these images were the symbiote. We made sure that the tendrils were always present and that it retained a consistent volume and mass when it was unbound.

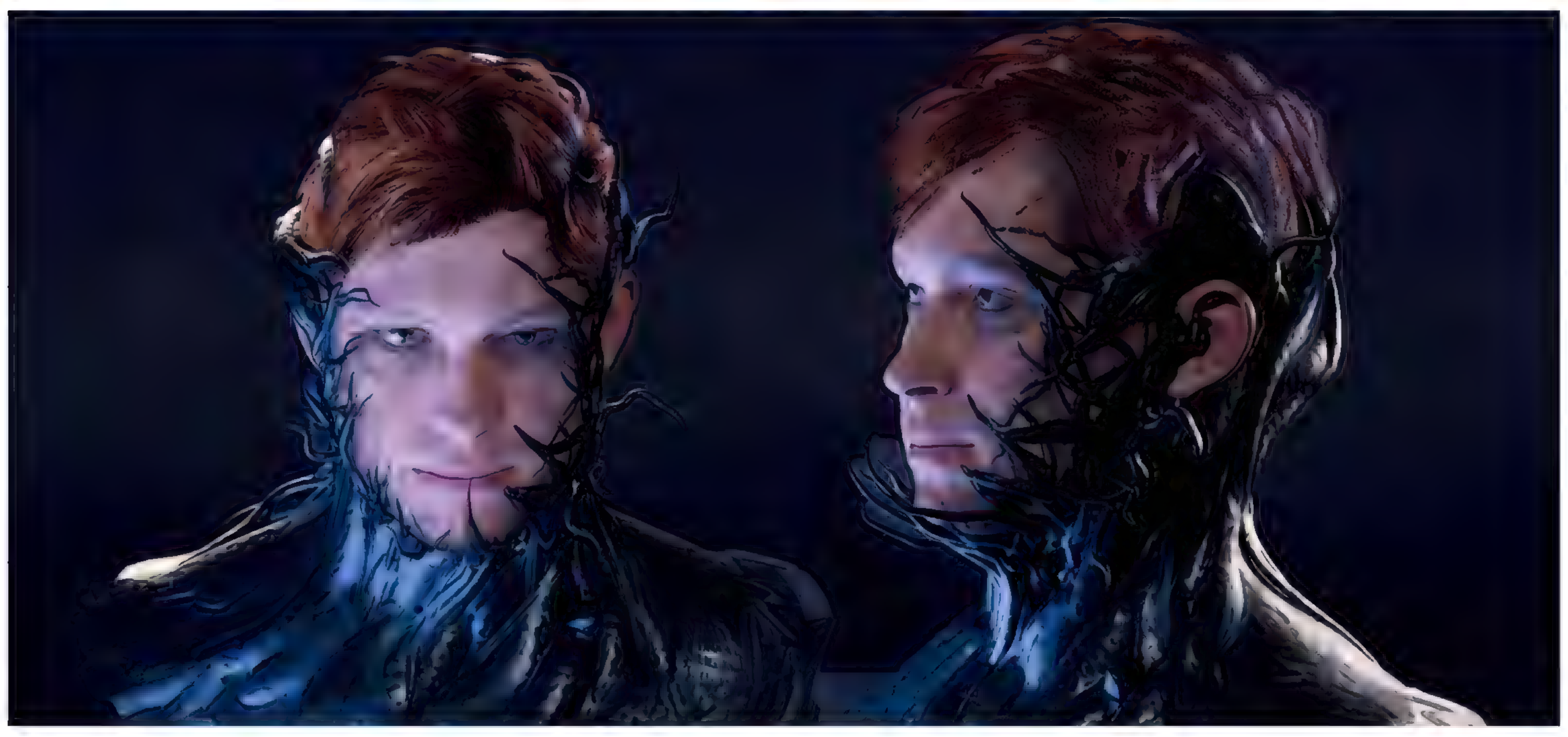


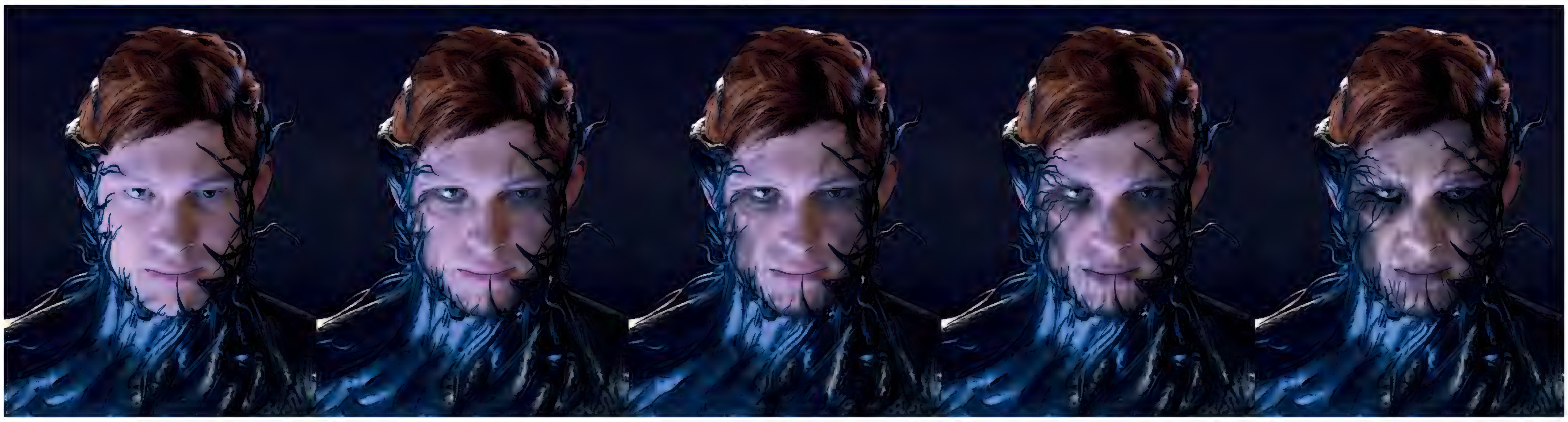




The symbiote gets caught in a container and we had to consider what that would look like. Would it fill up the container completely like slime? Would it writhe around or try to escape? It's important that the symbiote appear sentient so we made sure the tendrils are always present but the symbiote is actively moving around in an agitated state. It does not want to be contained and wants to get out.







HARRY'S TRANSFORMATION

We always knew that Harry would become Venom so we did concepts early on to figure out how his transformation would look. It was important to make sure that we always kept the tendril details on the symbiote when it was wrapping around Harry to make it look sentient rather than like black paint pouring down his face. We also wanted to decide how sickly Harry should be when he's bonded with the symbiote and tried different levels of clamminess and gauntness.

BECOMING VENOM

This image was done so early in the project that we didn't know how tendrils would animate during transformations. Transformation is everywhere in the game so we attempted to explore it in 2D at every opportunity before the animators started working on it. The symbiote is freed from the broken container and lands on the floor so tendrils must start from the ground and move up from his feet.

We experimented with making the ground tendrils straight to give the appearance that they shot up from the ground in an aggressive way to latch onto Harry. From there, they wind up his body, following the flow of human musculature as Venom begins to take shape.

Harry is finally as powerful and perfect as his father would ever want and Norman is horrified. Norman tries to reason with Harry in this moment of transformation. One of the challenges we ran into later was dealing with the size disparity between Harry and Venom. Venom is much larger and taller than a human so this moment couldn't happen exactly like this. We had to push the camera in a lot to disguise how small Harry was compared to Venom. The symbiote tendrils covering Harry could be over twelve inches thick in some places to give him Venom's bulk.

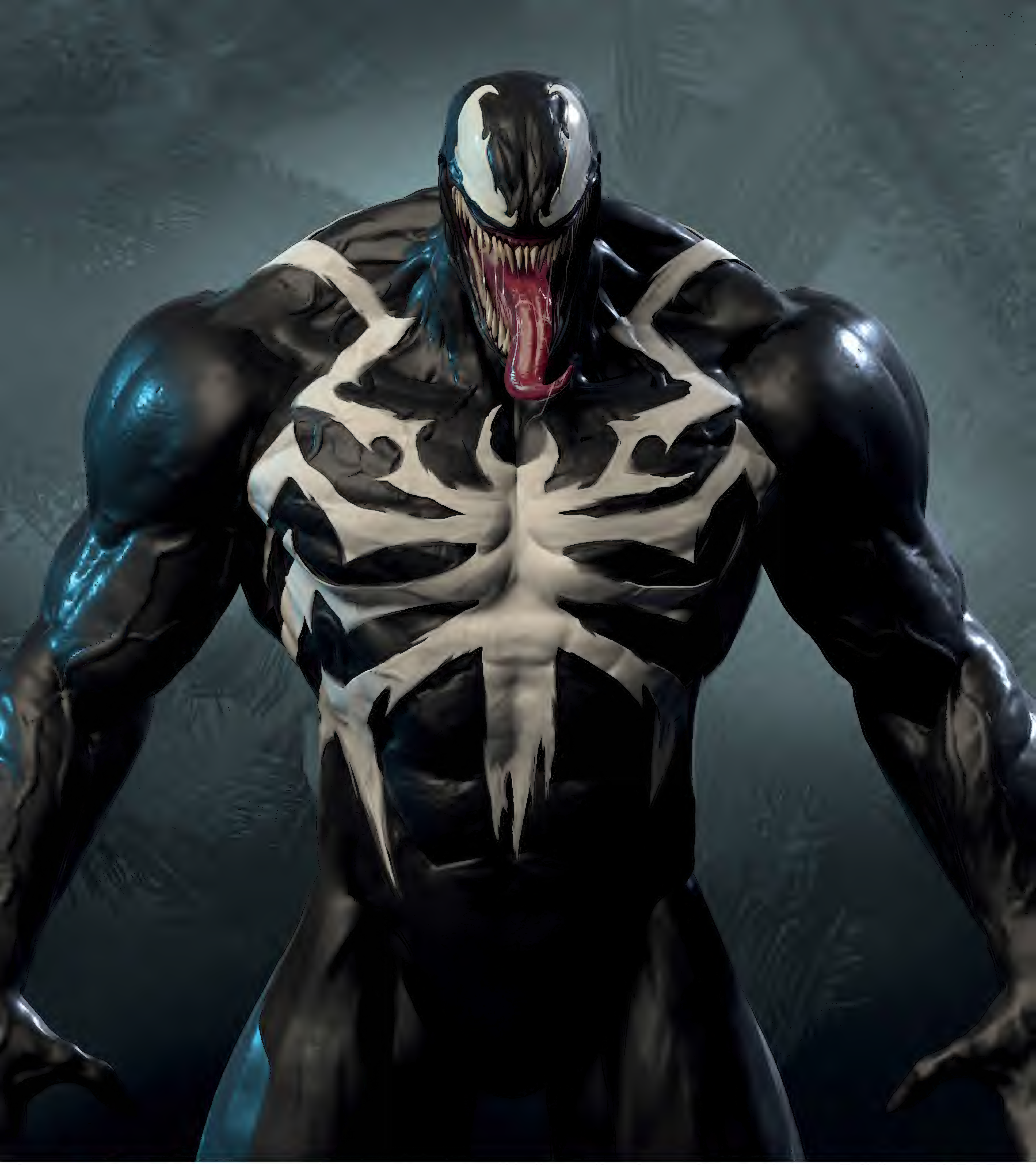
OSCORP TOWER

Our key artist did this long before we had a concept for Venom. There were a couple of big ideas we wanted to explore and he hit every one of them, making this a great proto-Venom that still resembles our final Venom. He was told to incorporate the trailing tendrils and to make sure the surface was shiny but had some detail to it.

Venom also has a big mouth full of teeth, a long trailing tongue, and eyes that look like the whites of a human eye. Although this scene doesn't happen like this exactly, it captures the mood and the tone perfectly and was referenced a lot during our preproduction.

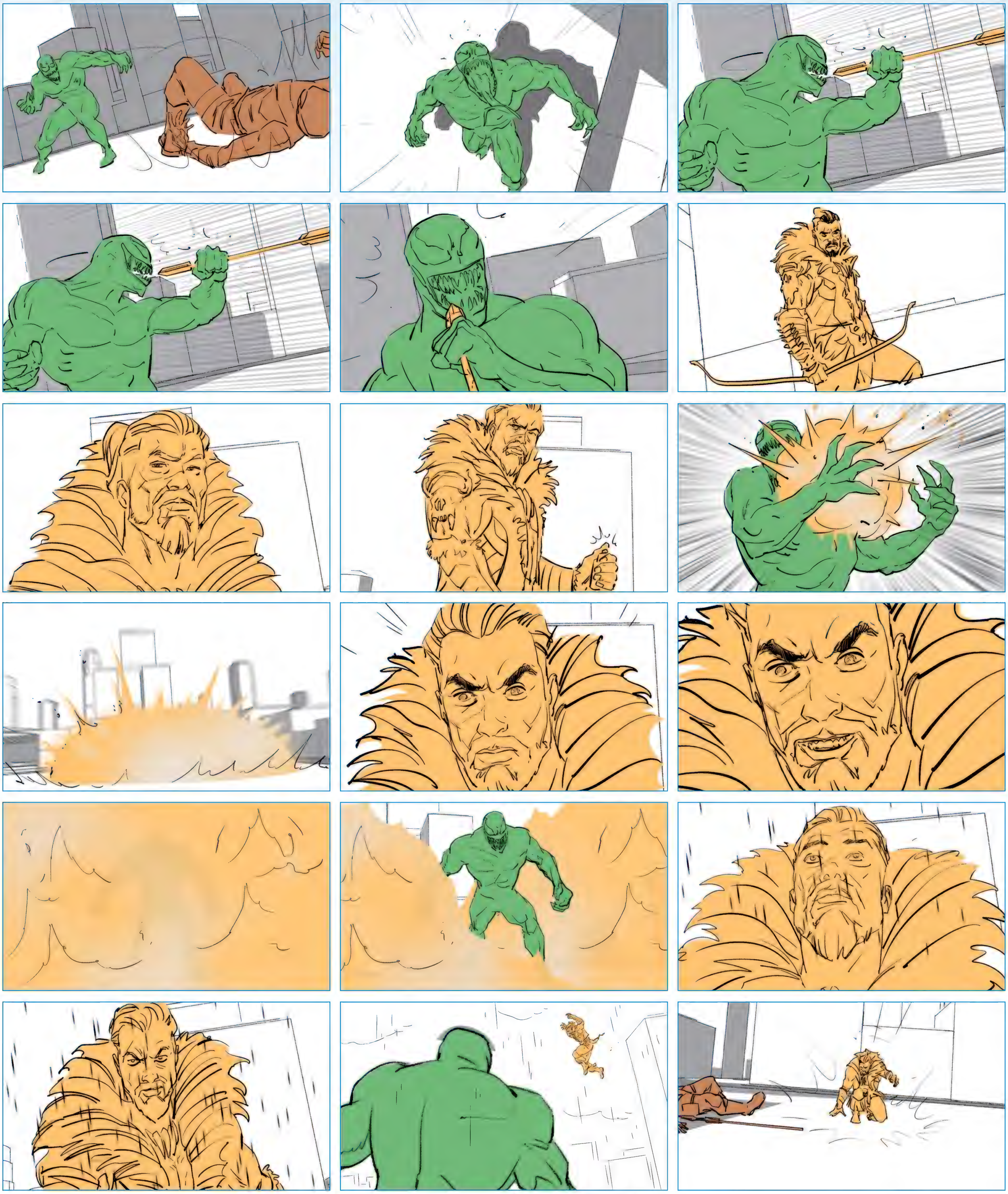
EMILY
OSBORN
Beloved
Wife and Mother

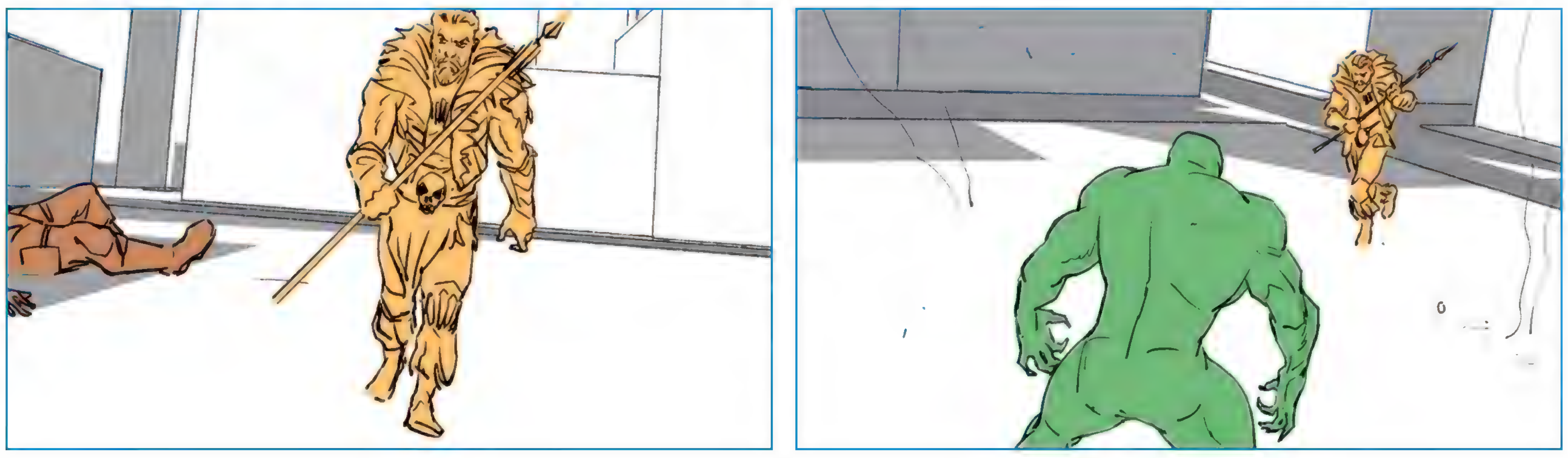
Kraven's death sends Harry into a spiral of confusion and regret. He visits his mother's grave in search of solace but is descended upon by Oscorp security, whom he violently dispatches and converts to symbiotes. This moment does not exist in the final game but similar events occur when Venom attacks the security forces in Oscorp Tower, and symbiote transformations are now introduced in the following mission. Many of the game's story beats remained unchanged for years, but they were often moved, split, or edited to aid pacing, gameplay, or player comprehension.



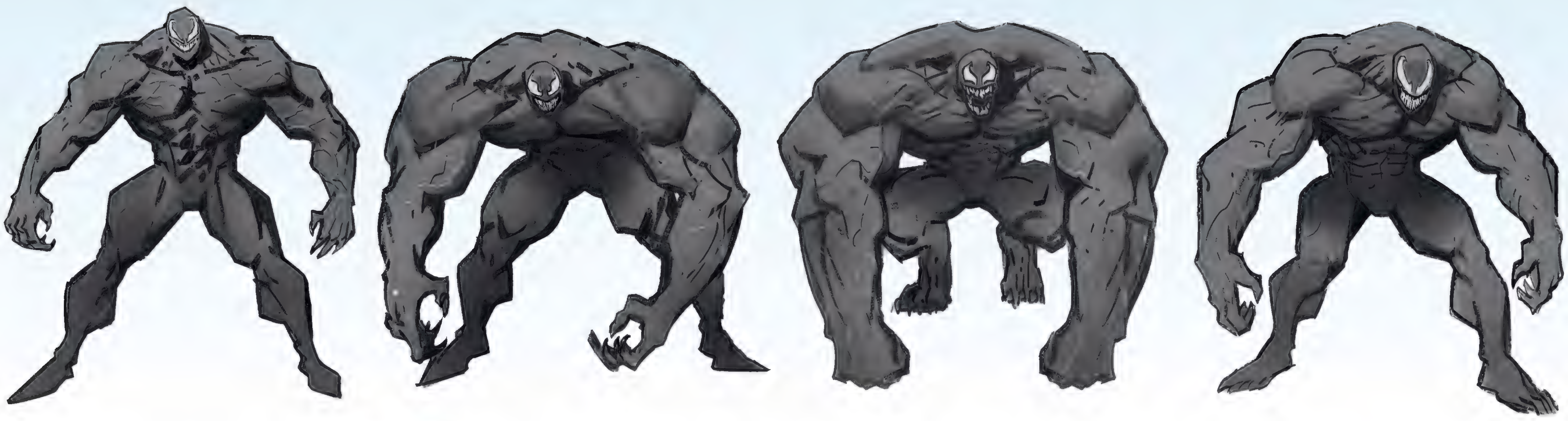
VENOM

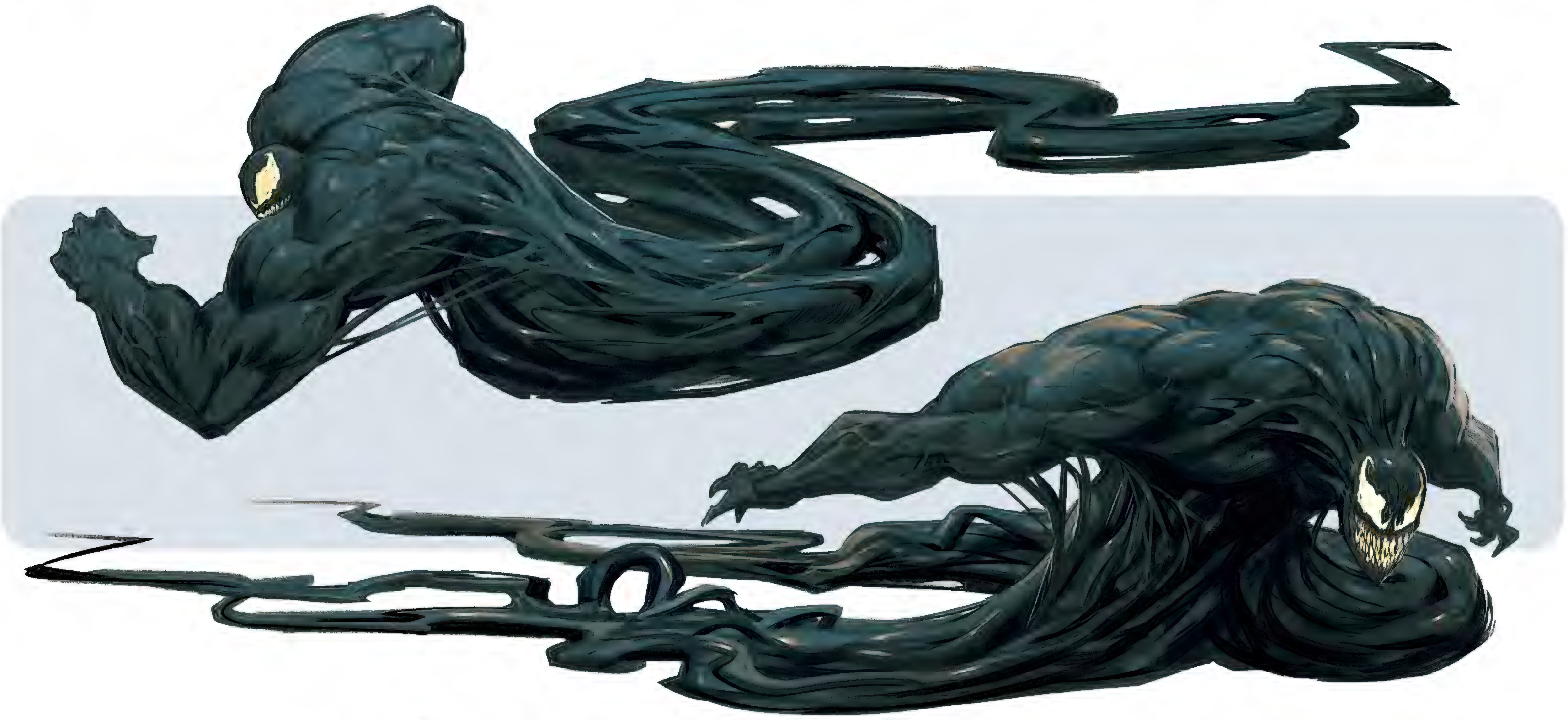
Venom is one of the most popular and beloved characters in the Marvel Universe. While his size, proportions, eyes, mouth, and skin have all had a lot of different interpretations through the years, some of the common ideas we kept in mind are that he's much larger than Spider-Man, he's black and white, and he has his own unique white spider. We also looked at real-world materials like black paint, oil, and slime to see how different materials behaved in motion and under different lighting situations to determine the best characteristics for our symbiote.

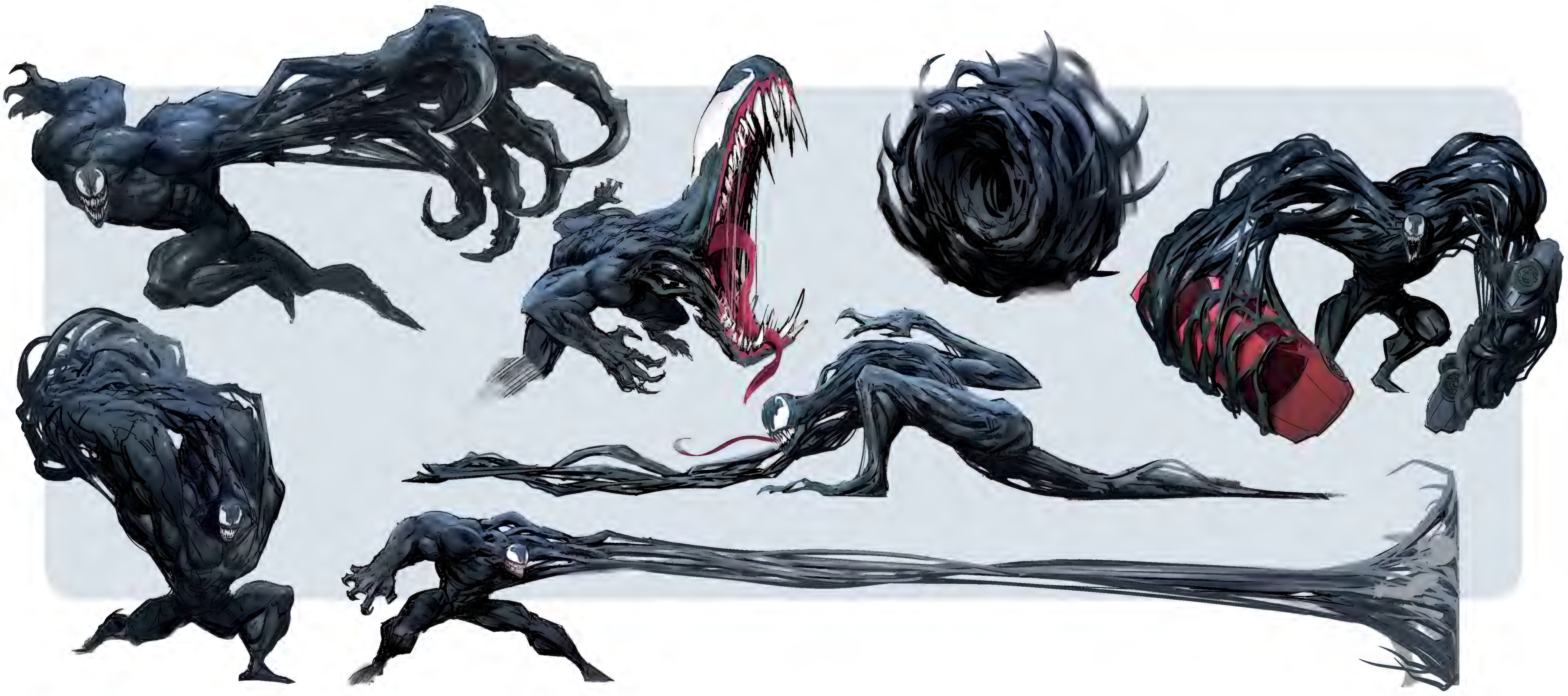




Venom and Kraven are villains that help drive the emotion and intensity through the story. Showcasing their scale and presence through the shots was important and having them increase in intensity, with each character commanding the entire frame, helped build up to this climactic moment between these two forces.



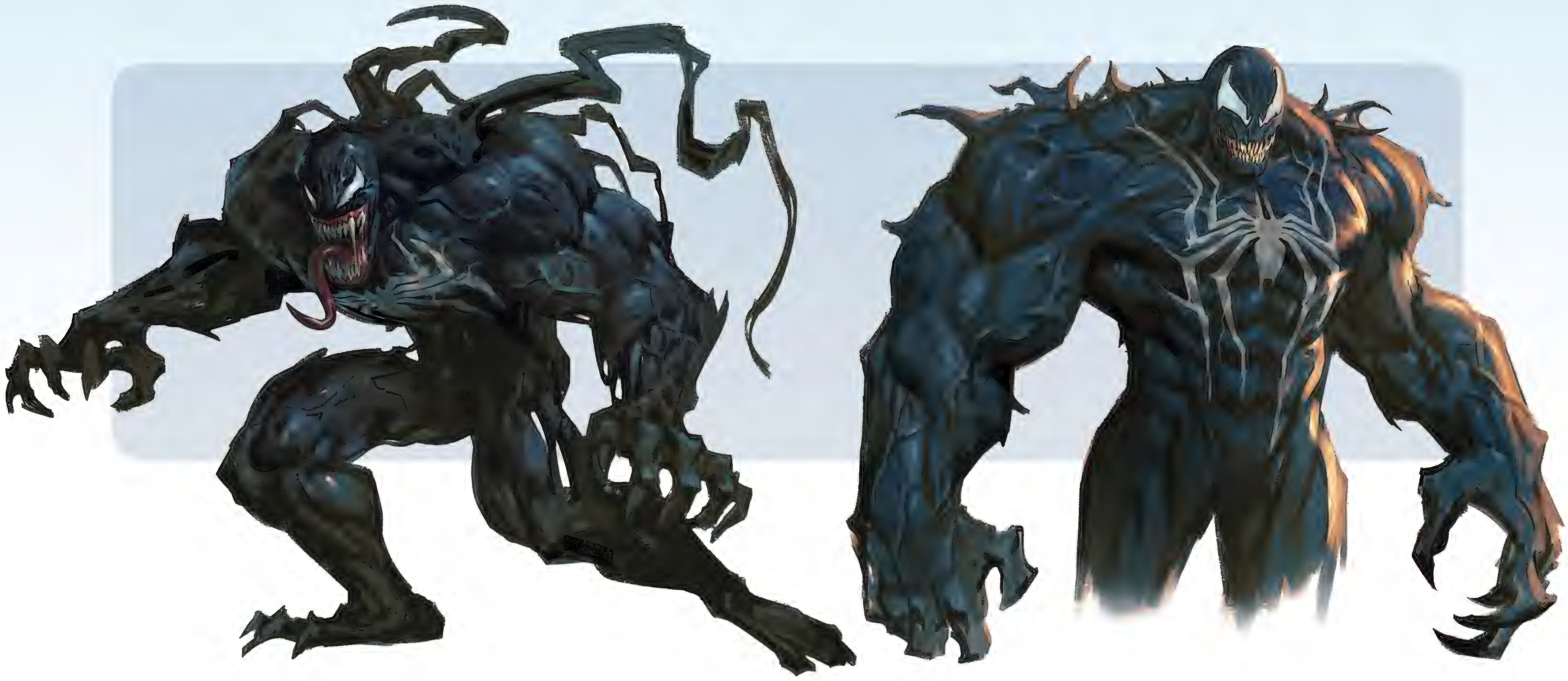




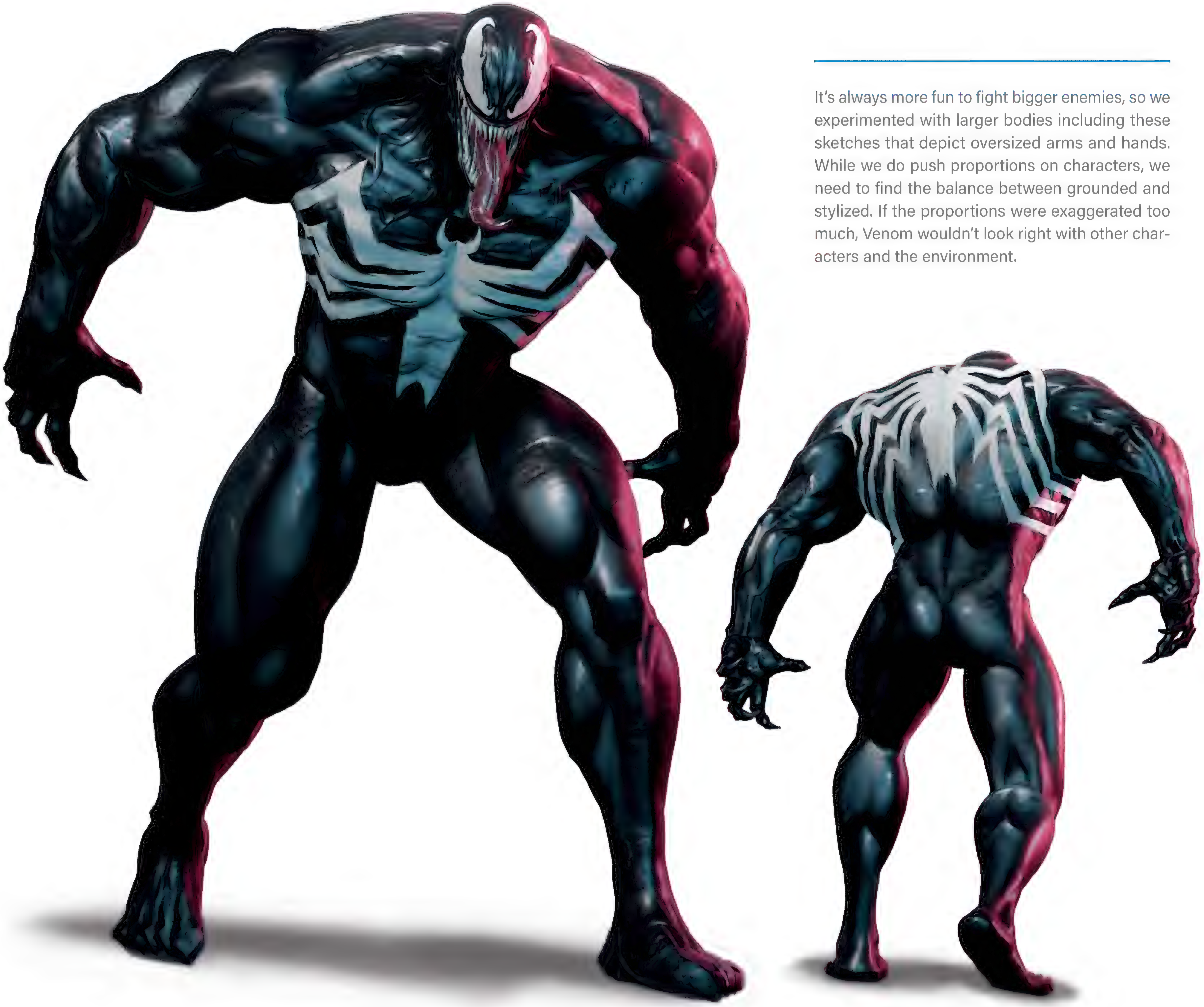
VENOM SKETCHES

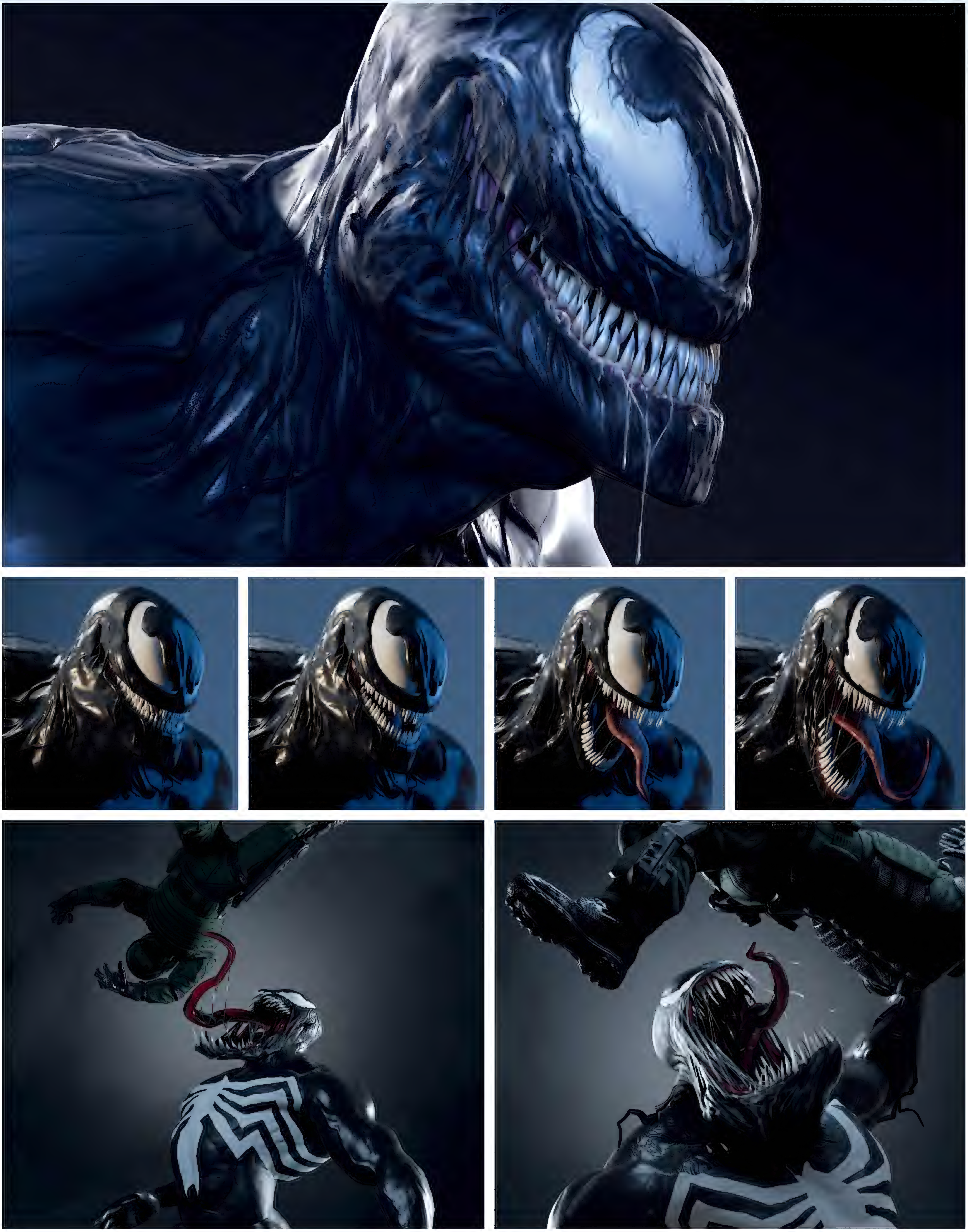
Although we knew Venom was going to be bigger than Spider-Man, we weren't sure how much larger or wider he should be, so we explored different sizes in sketch form first. Eventually, we built a couple of prototypes in 3D and chose the one that looked best for the game.

One of the original questions we had was what forms Venom could take in locomotion and during attacks. Could he really be anything, or were there some rules we needed to stick to? We explored different ideas in sketches and worked on in-game prototypes to figure out what actions we needed Venom to perform and what they should look like. A lot of the final decisions were driven by gameplay needs and production constraints.

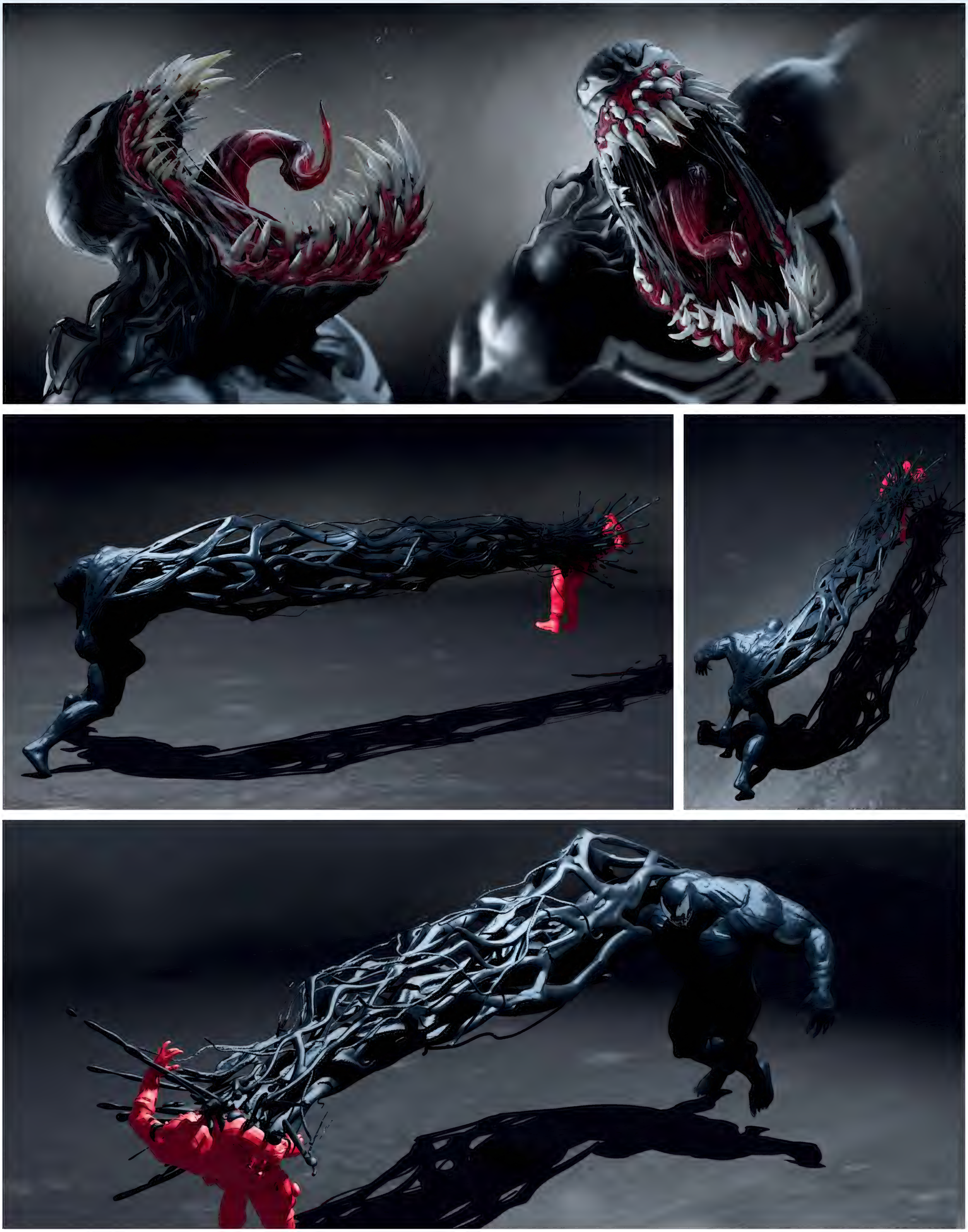


It's always more fun to fight bigger enemies, so we experimented with larger bodies including these sketches that depict oversized arms and hands. While we do push proportions on characters, we need to find the balance between grounded and stylized. If the proportions were exaggerated too much, Venom wouldn't look right with other characters and the environment.

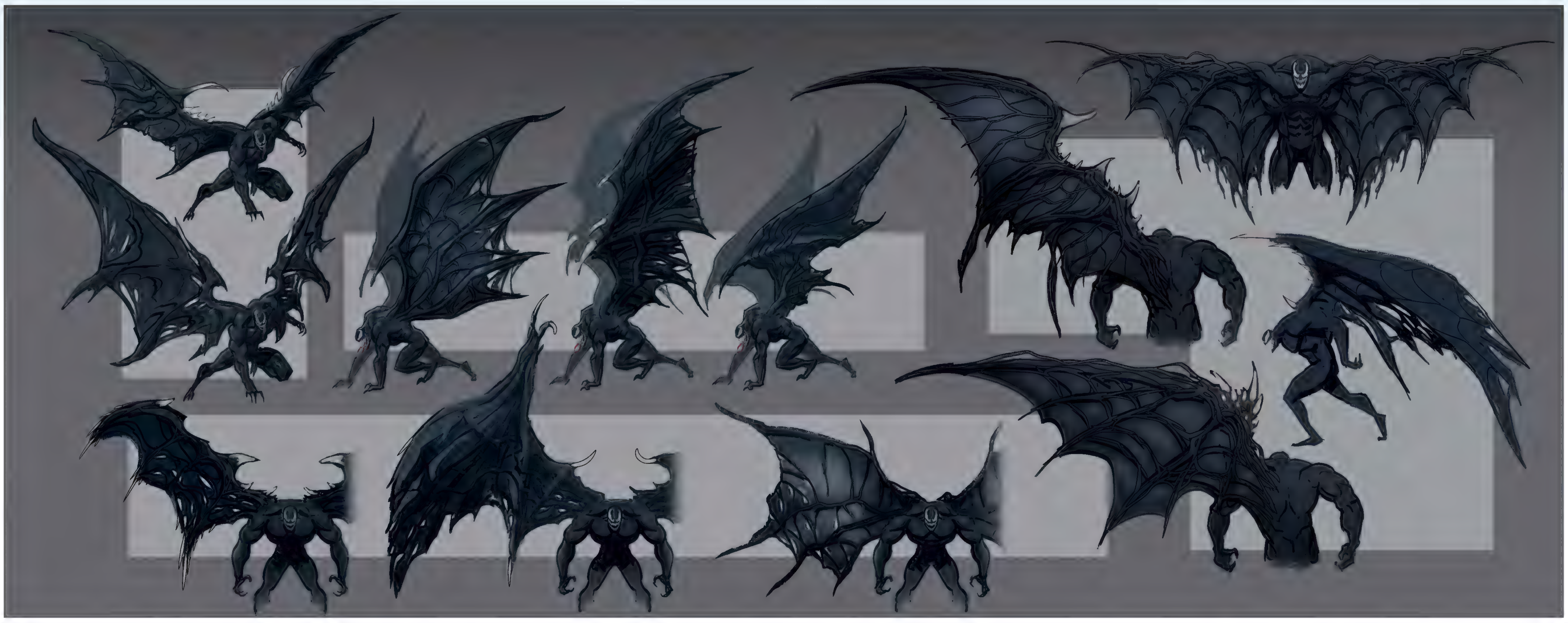


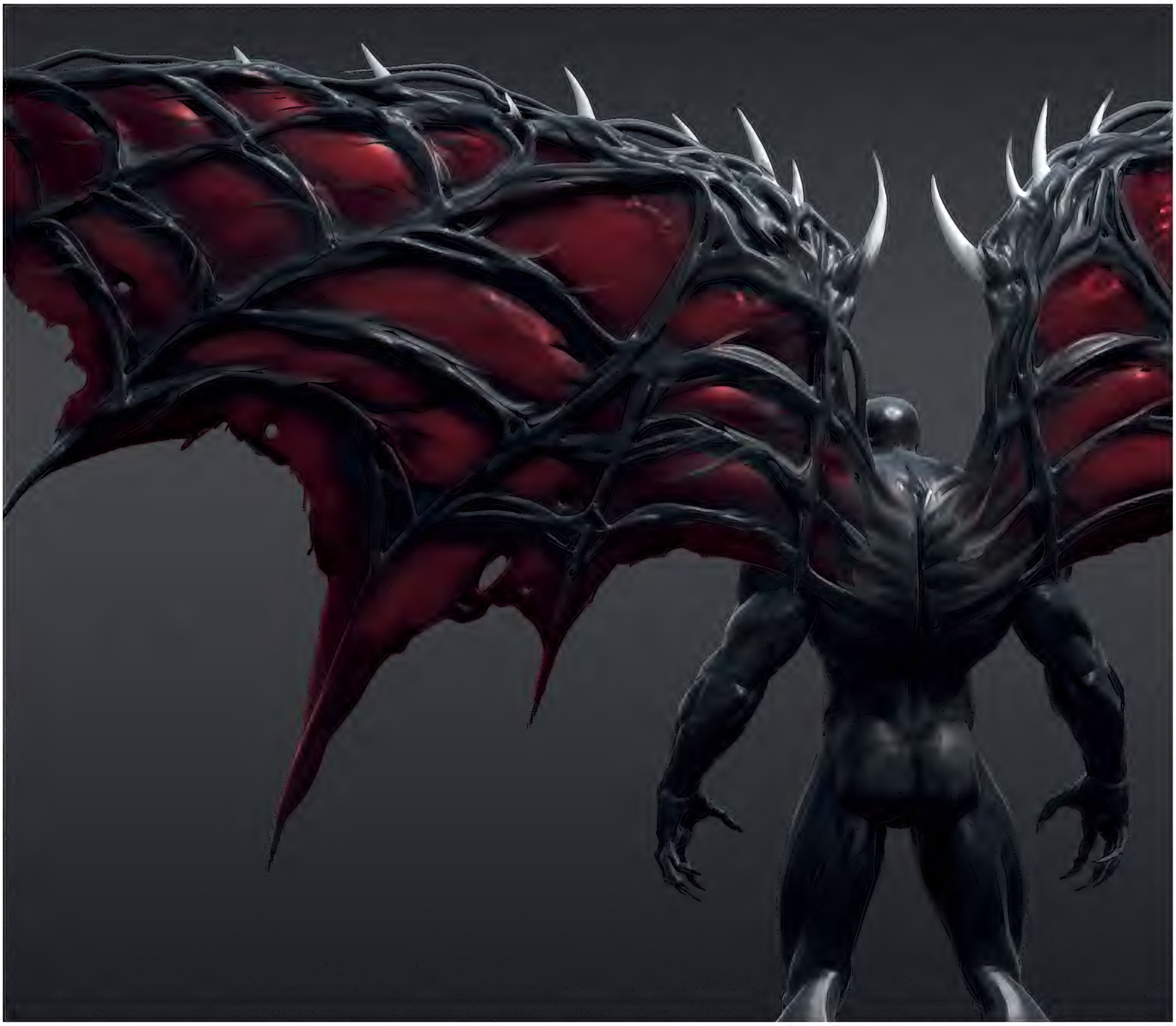


We spent a lot of time on Venom's mouth. In the comics, either he has his mouth open or he's grinning with his jaw closed. His jaw almost disappears when his mouth opens but is square when it is closed. It took us a while to figure out how his jaw would animate but once we realized he was a symbiote and could really be any shape he wanted, that released us from having to follow human anatomy. His jaw shrinks and grows at will and can unhinge as a result.



We were trying to figure out the tendril attacks for Venom through 3D concepts as it was easier to understand the shapes if they were modeled. These particular tendrils are more angular and layered in a way that creates the appearance of cells. We also experimented with Venom's bite attack and how his teeth might multiply and elongate as his jaw unhinges.





All of these wing designs are great but we ended up avoiding anything that was too much like an animal or looked too thin or weak. Everything about Venom should radiate strength and power so we looked for thicker, sturdier ribs that were closer together and gravitated toward designs with spikes on them. We also really liked the red membrane as it adds a nice break from his normal colors.

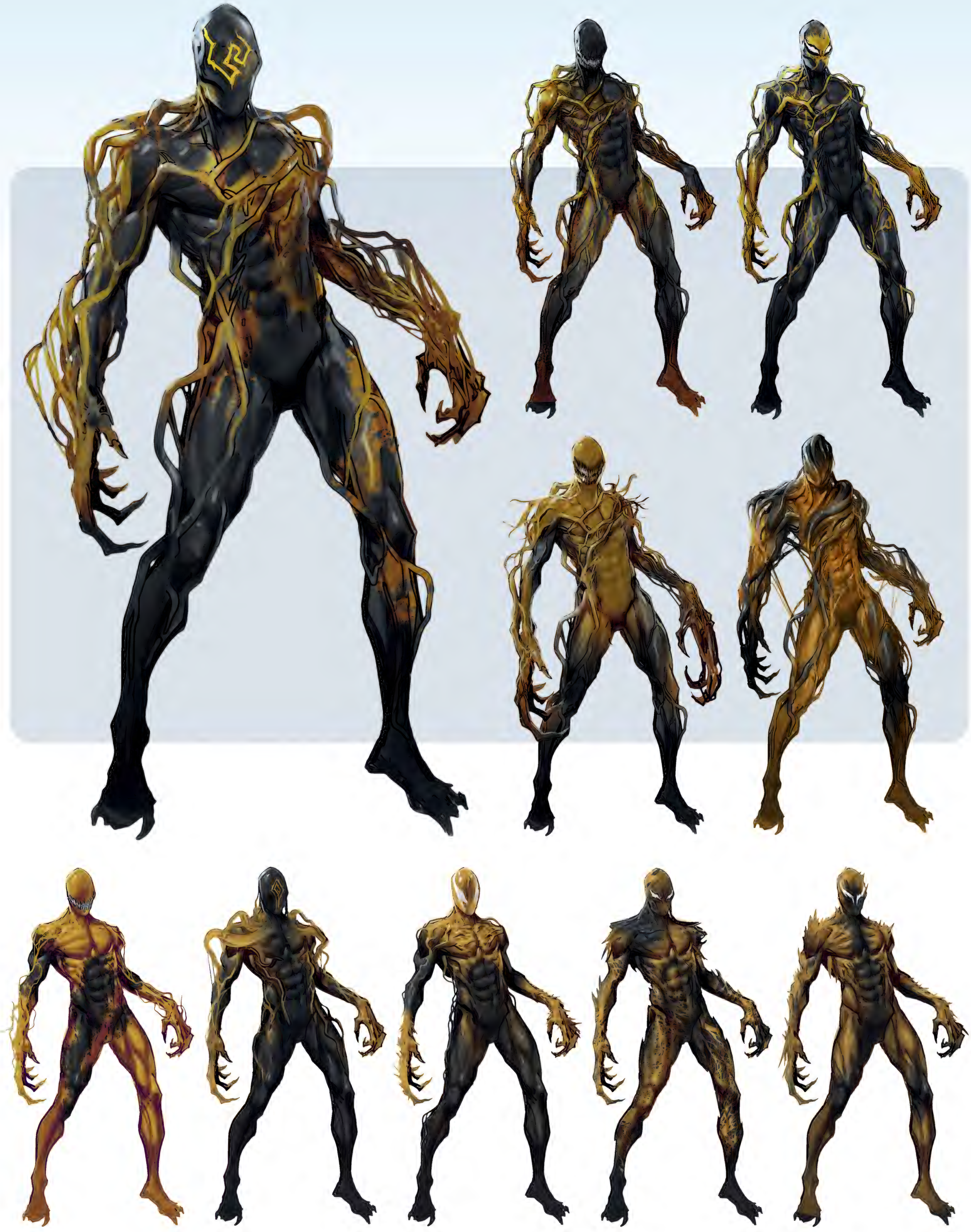
ACT III

Harry reunites with the suit and endures a disturbing metamorphosis into the symbiote creature Venom. He murders Kraven and transforms MJ into a symbiote, hoping to convince Peter that they can heal the world together. After a tense battle with Peter, MJ rejects the symbiote and frees herself.

Peter scours the city for Harry but falls prey to a horde of symbiotes. Miles acts selflessly and allies with his greatest enemy, Martin Li, to rescue his mentor. Peter is saved but Venom's plan is already underway. As Marvel's New York crumbles into chaos . . . the Spider-Team goes to drastic lengths to stop Venom and save Harry.

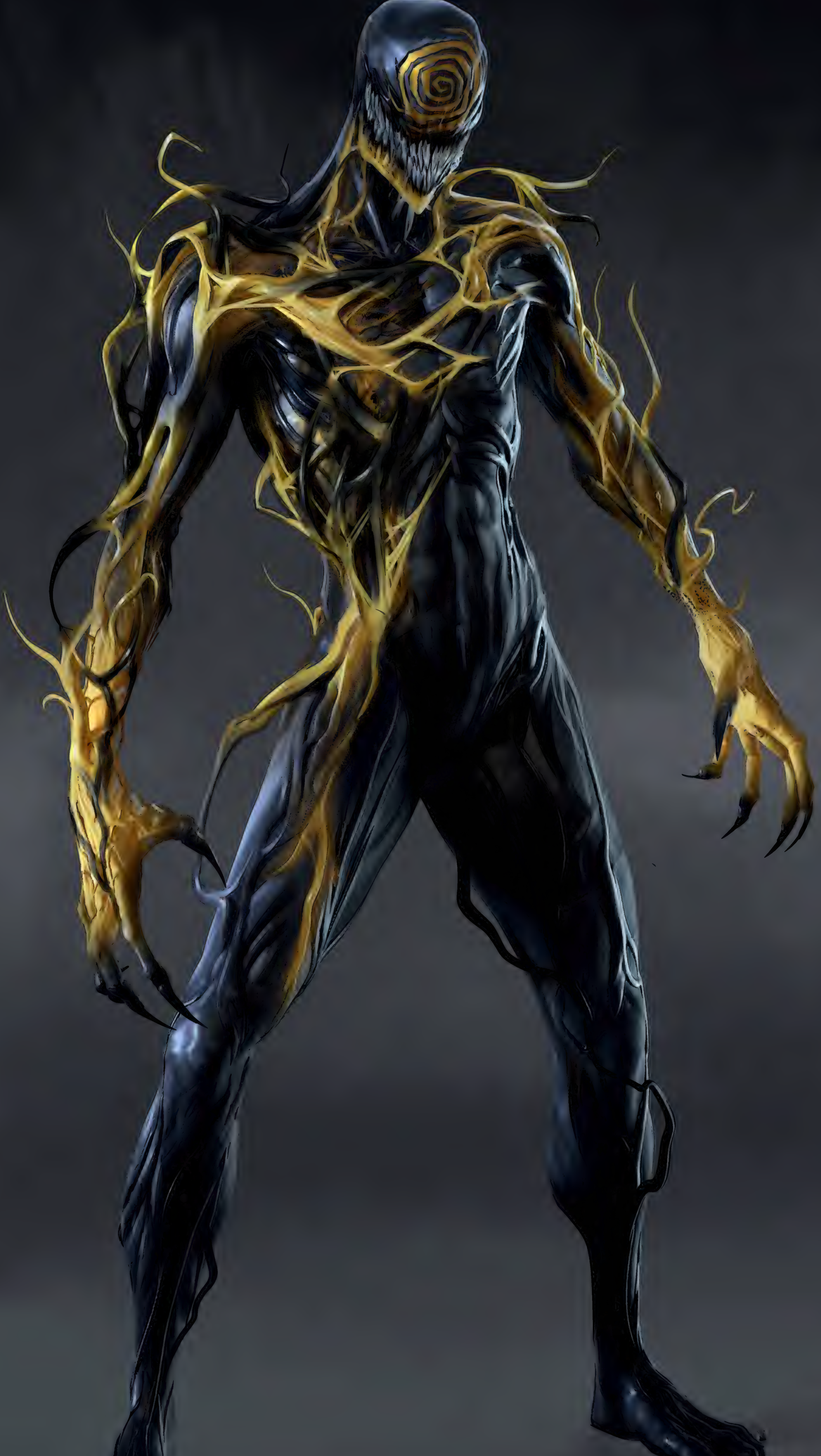
SYMBIOTE HORDE

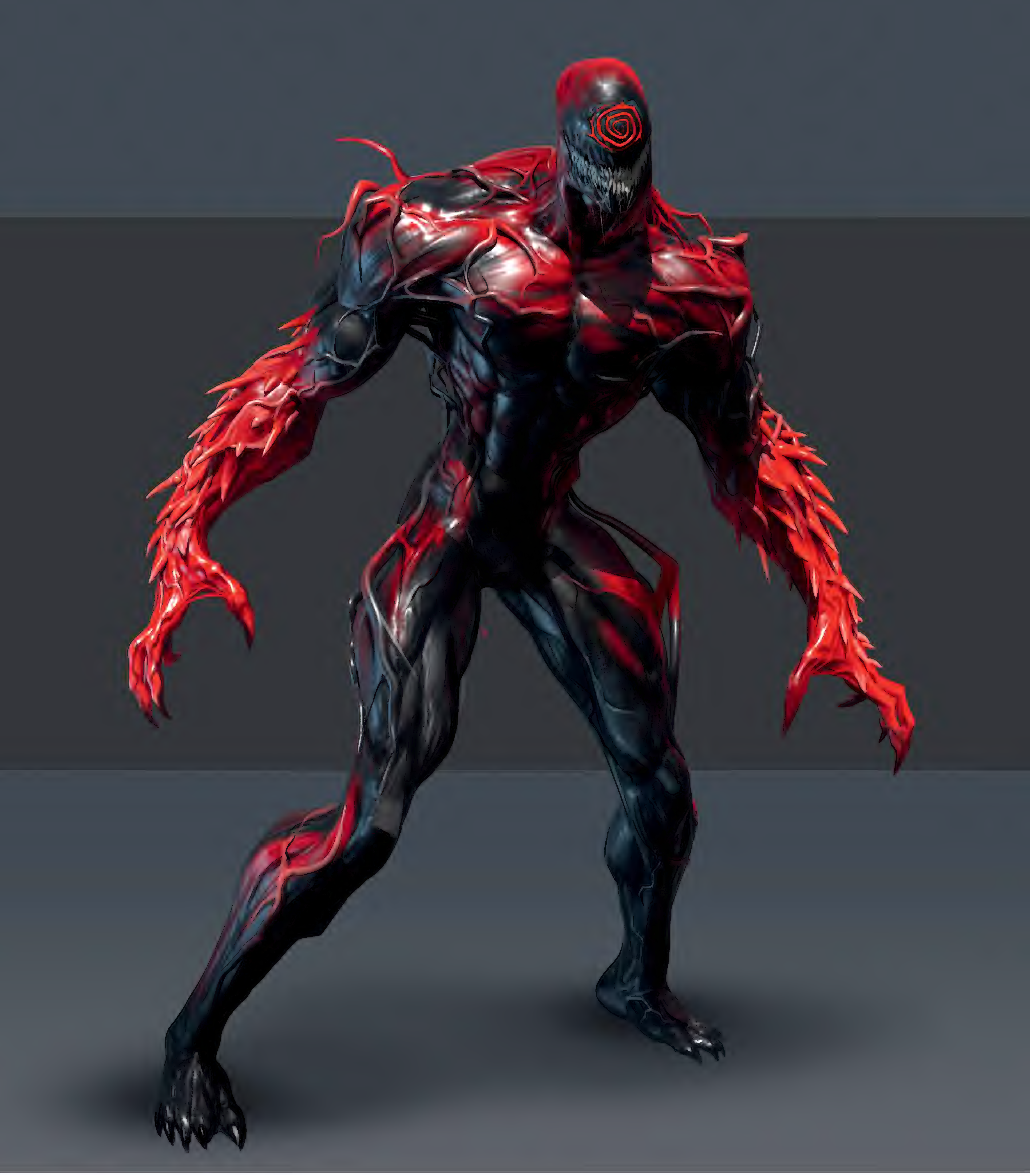
The symbiote hordes went through several iterations before we landed on the final idea. At first, they were all black and could transform into any shape. On paper, tentacle blob monsters sound like a great idea, but they didn't work well in practice. Players couldn't differentiate one from another and it wasn't clear what the enemy attacks were going to be if they could be anything. There were also questions about whether a symbiote had to have a host and whether the hosts always had to be human.



MELEE

The melee symbiotes are the base symbiotes. We experimented with different symbols on their foreheads and whether or not they had eyes and mouths. Since they had human hosts, it felt like the symbiotes needed a way to emote. If we removed all features, it would be difficult to connect to their humanity, but we removed the eyes so they felt more alien. This also contributed to them looking less evolved and intelligent than Venom and made Venom's design more impactful.

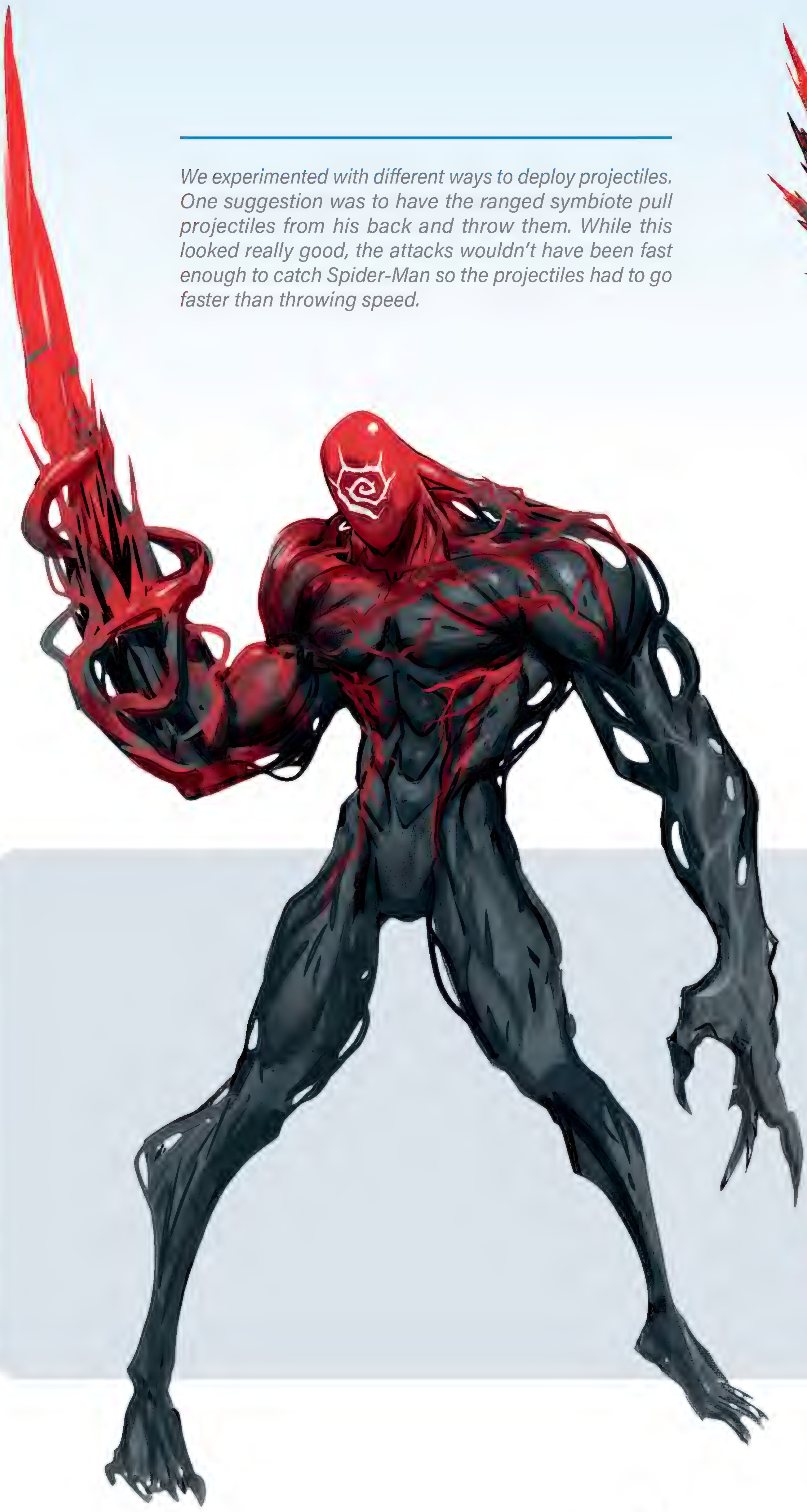


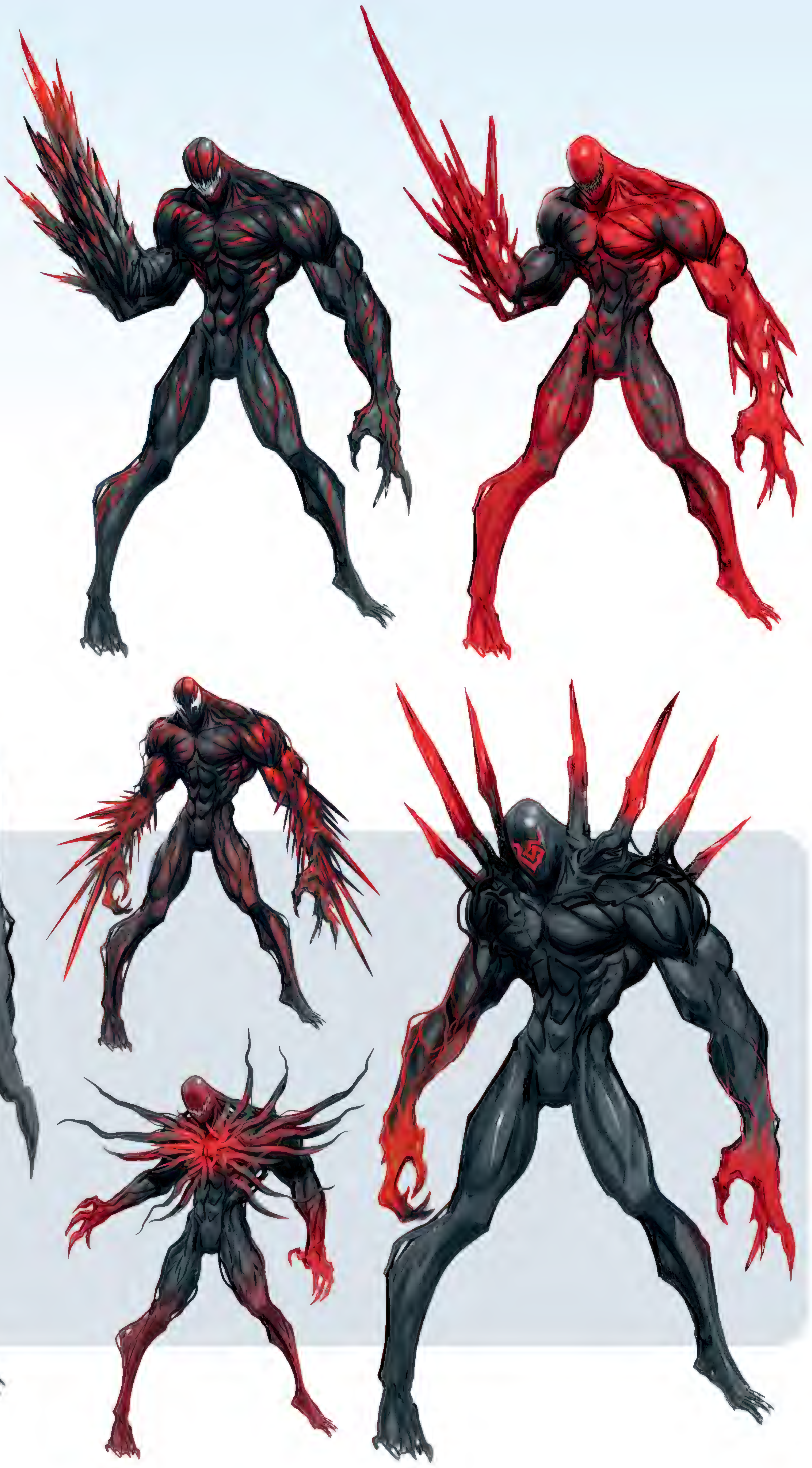


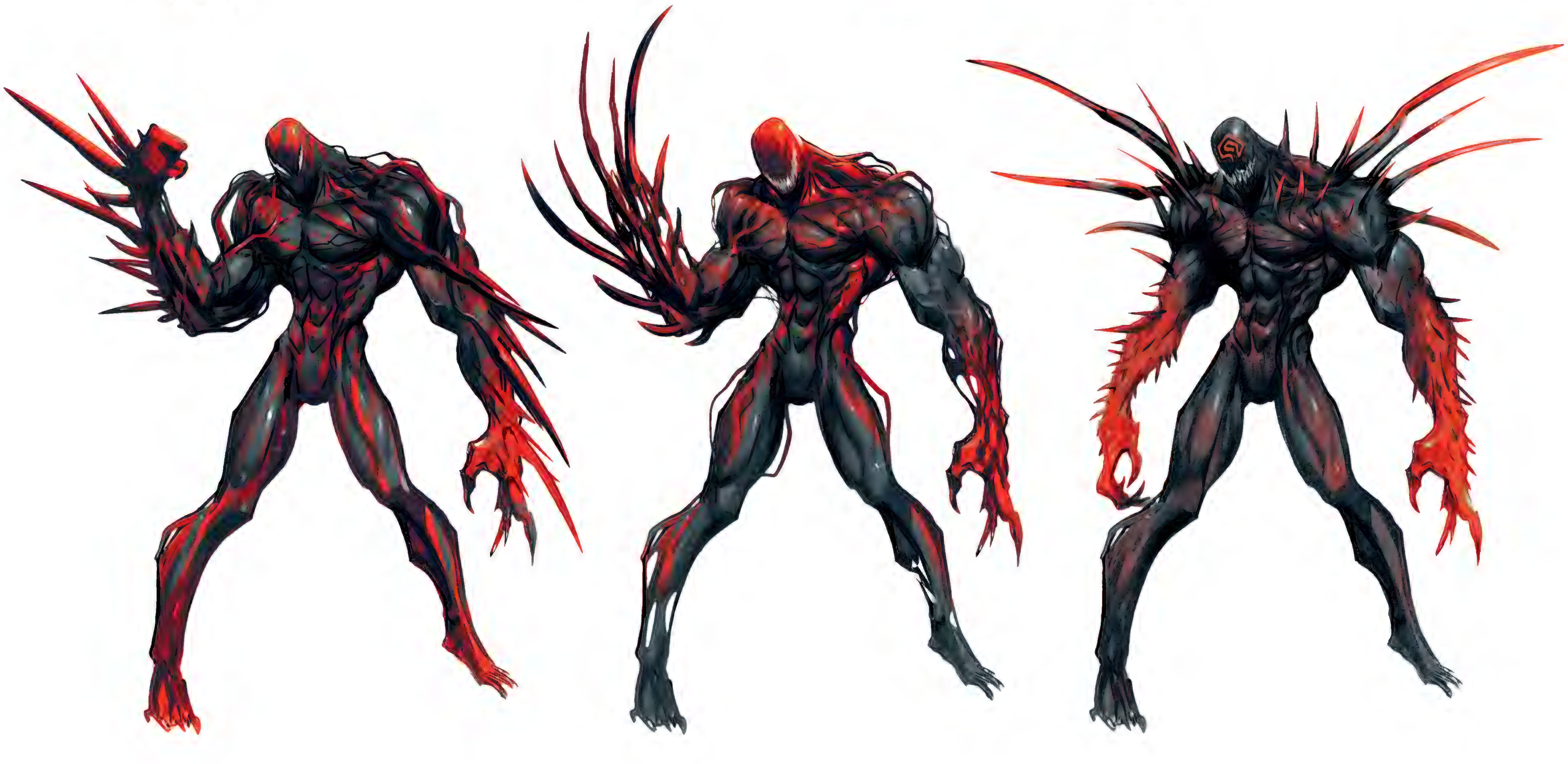
RANGED

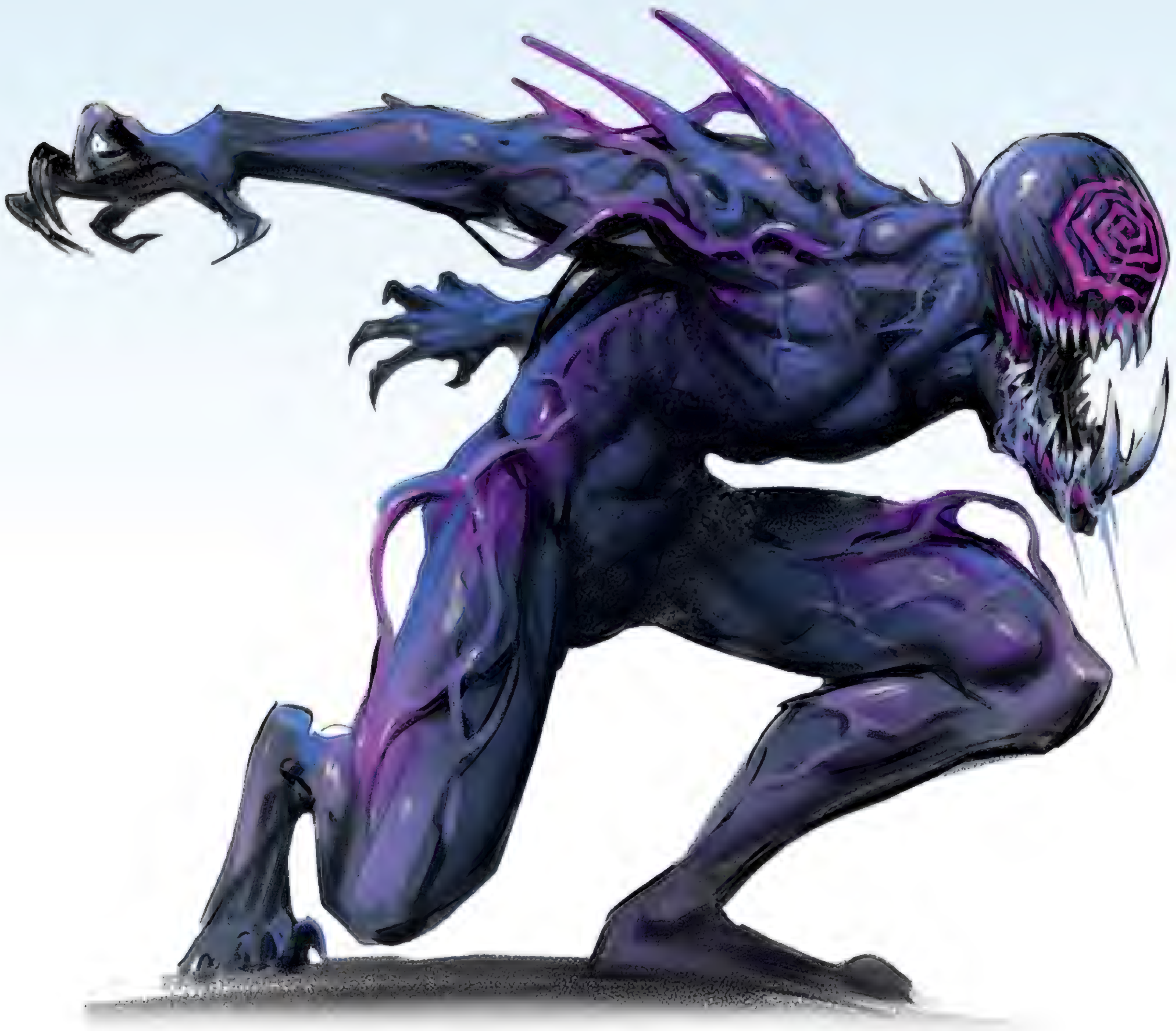
We took the spiral pattern inspired by the comics and mouth-only design and applied it to the ranged symbiote. Although the symbiotes were bonded to human hosts, they still had the ability to change shapes so we explored different ways the ranged symbiote could shoot projectiles at Spider-Man. The vibrant colors are used to highlight the ranged symbiote's arms because that is where the projectiles ended up originating from.

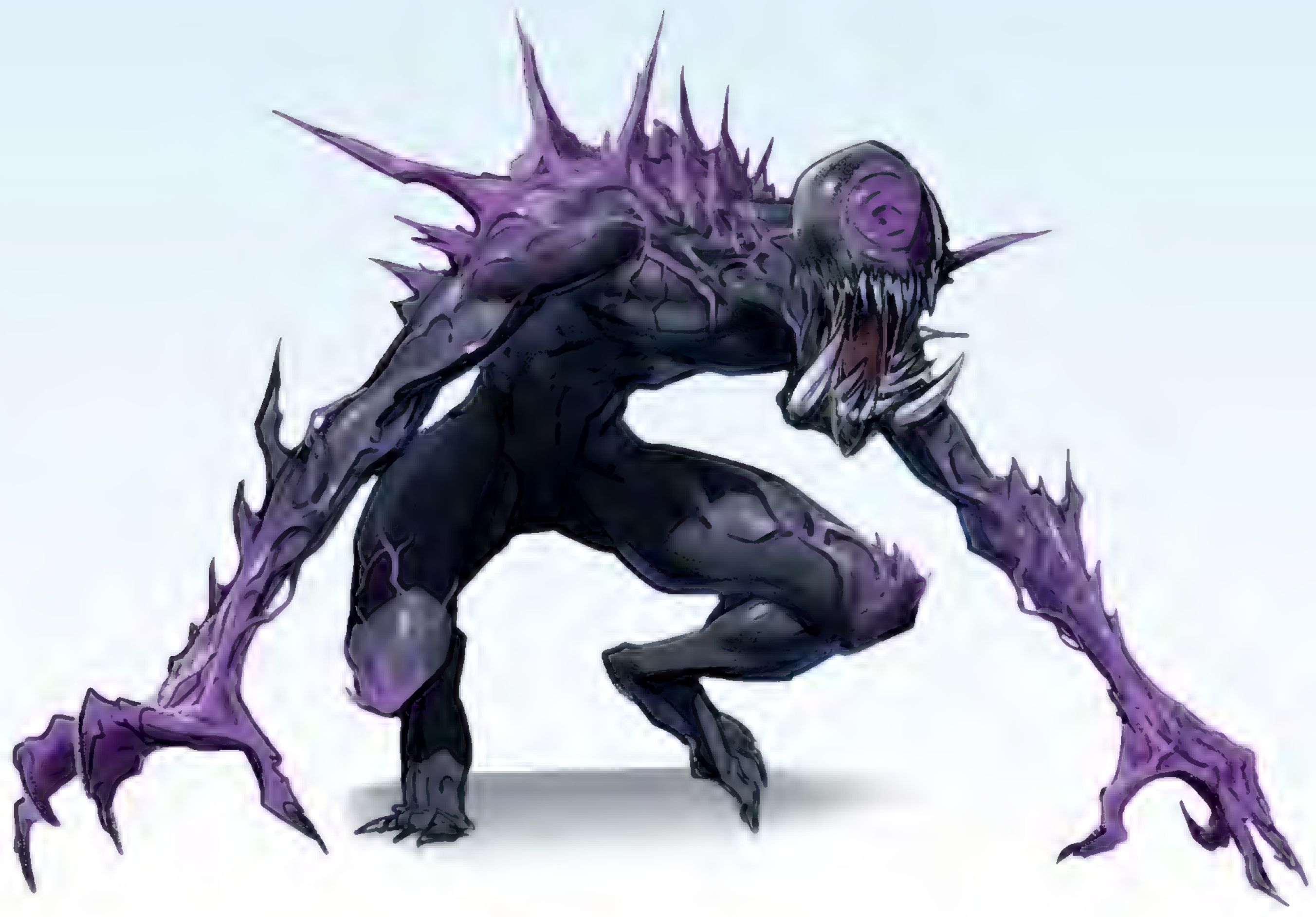
We experimented with different ways to deploy projectiles. One suggestion was to have the ranged symbiote pull projectiles from his back and throw them. While this looked really good, the attacks wouldn't have been fast enough to catch Spider-Man so the projectiles had to go faster than throwing speed.

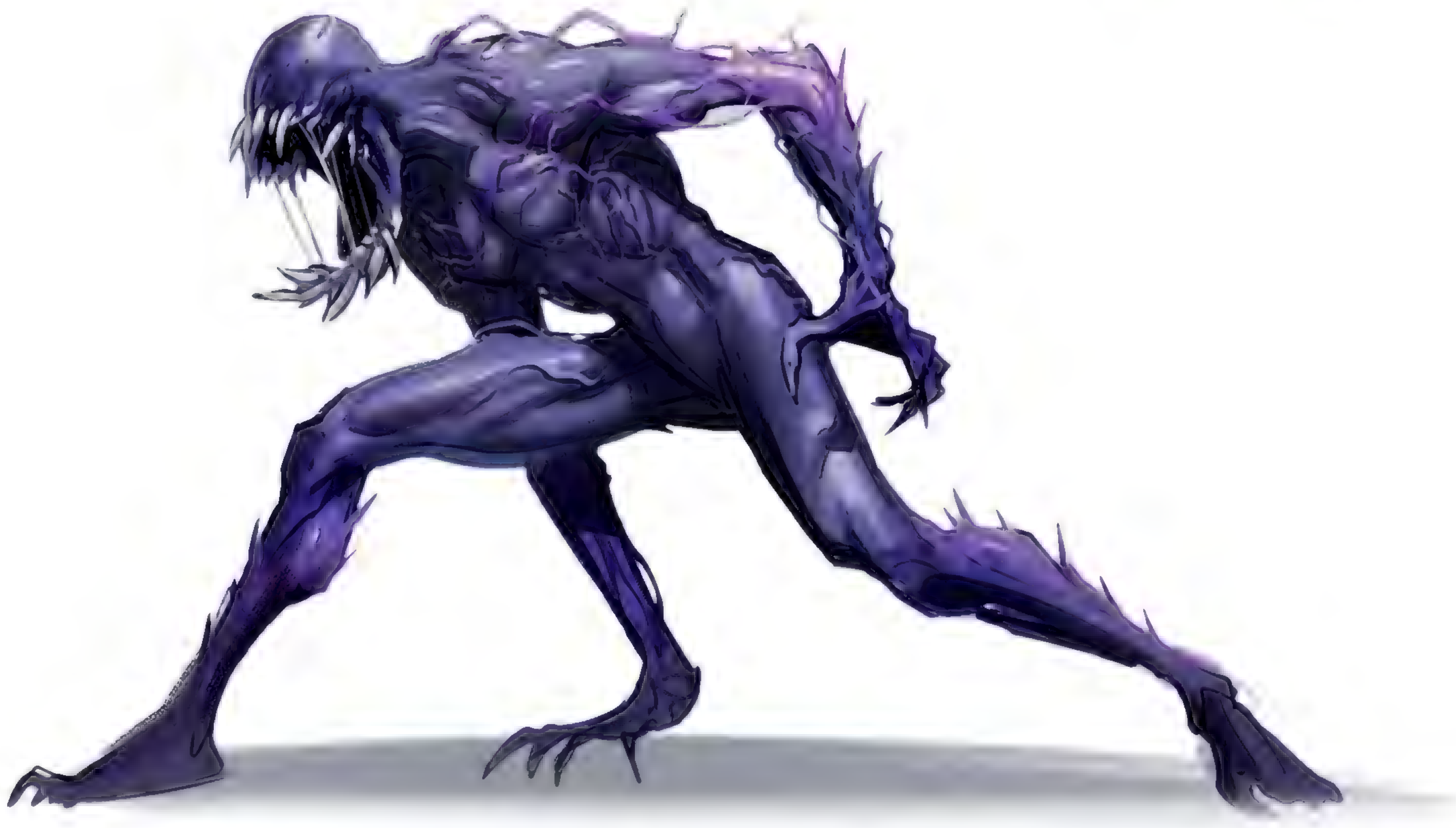


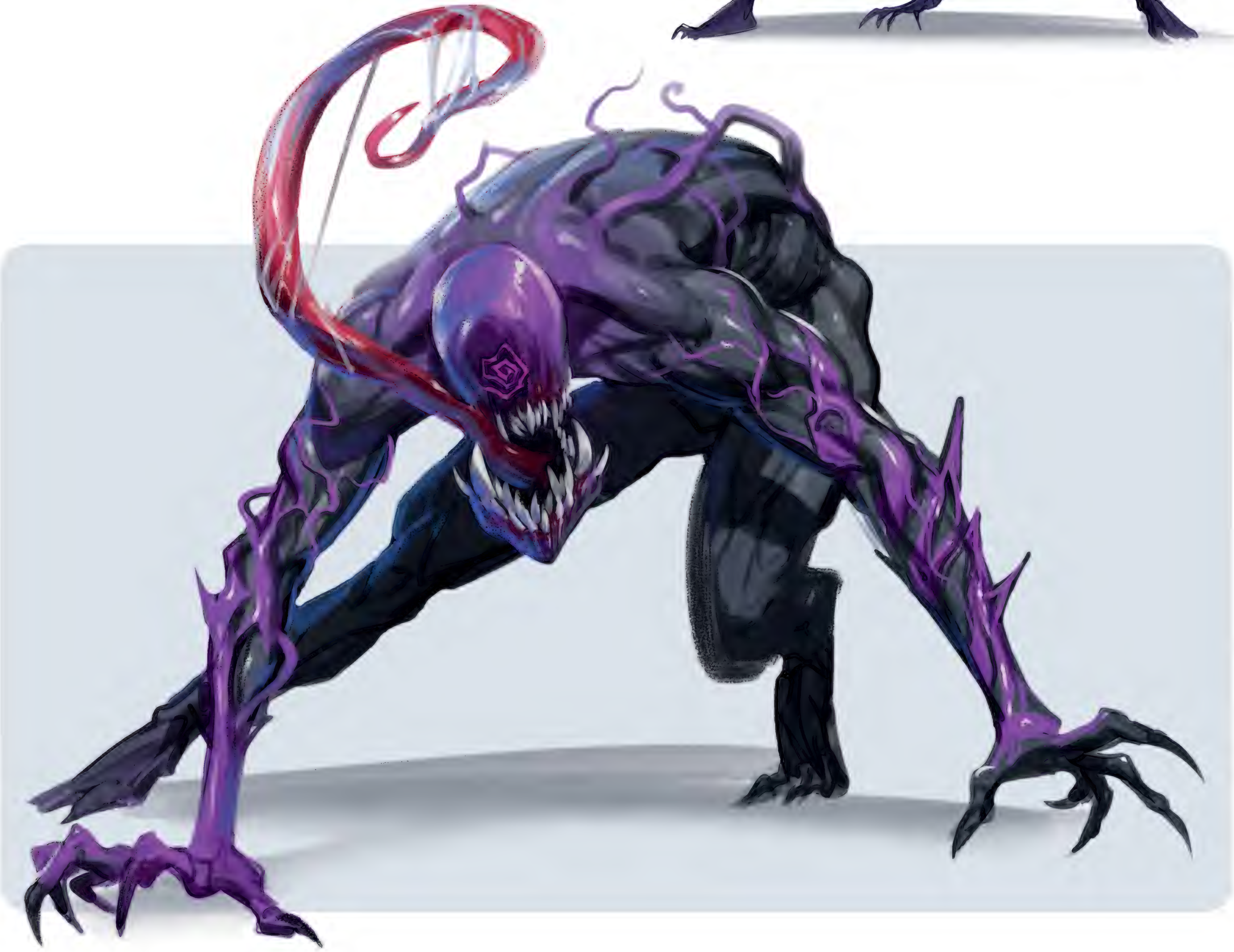






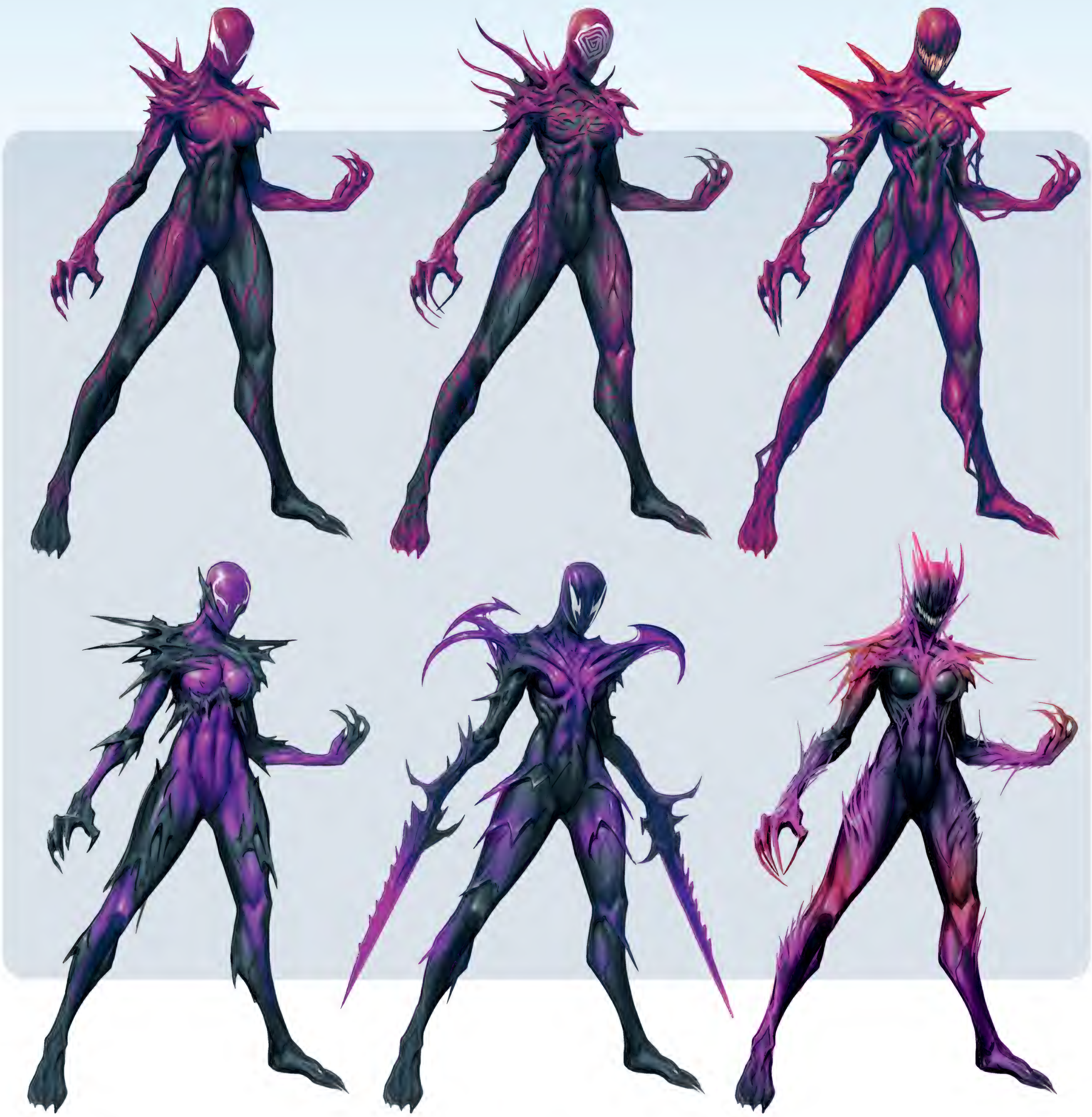


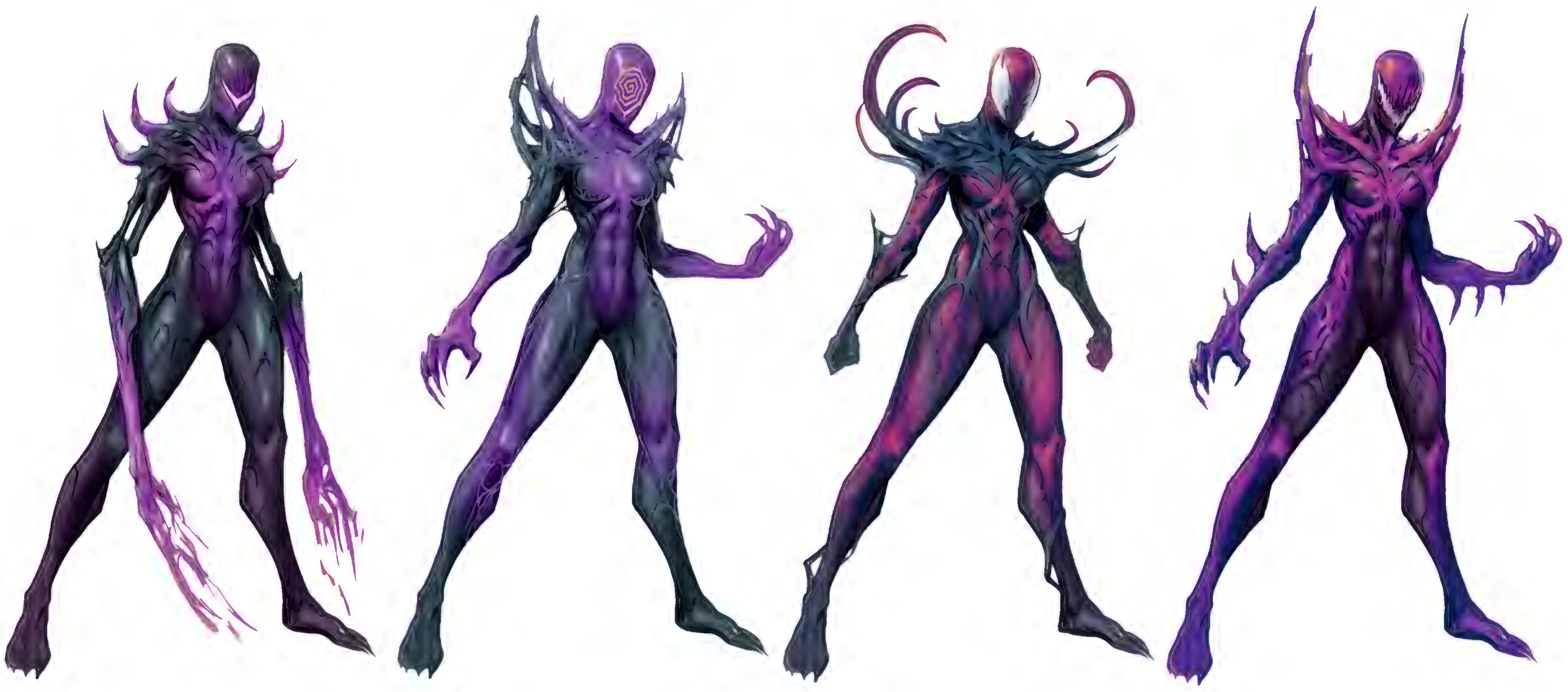




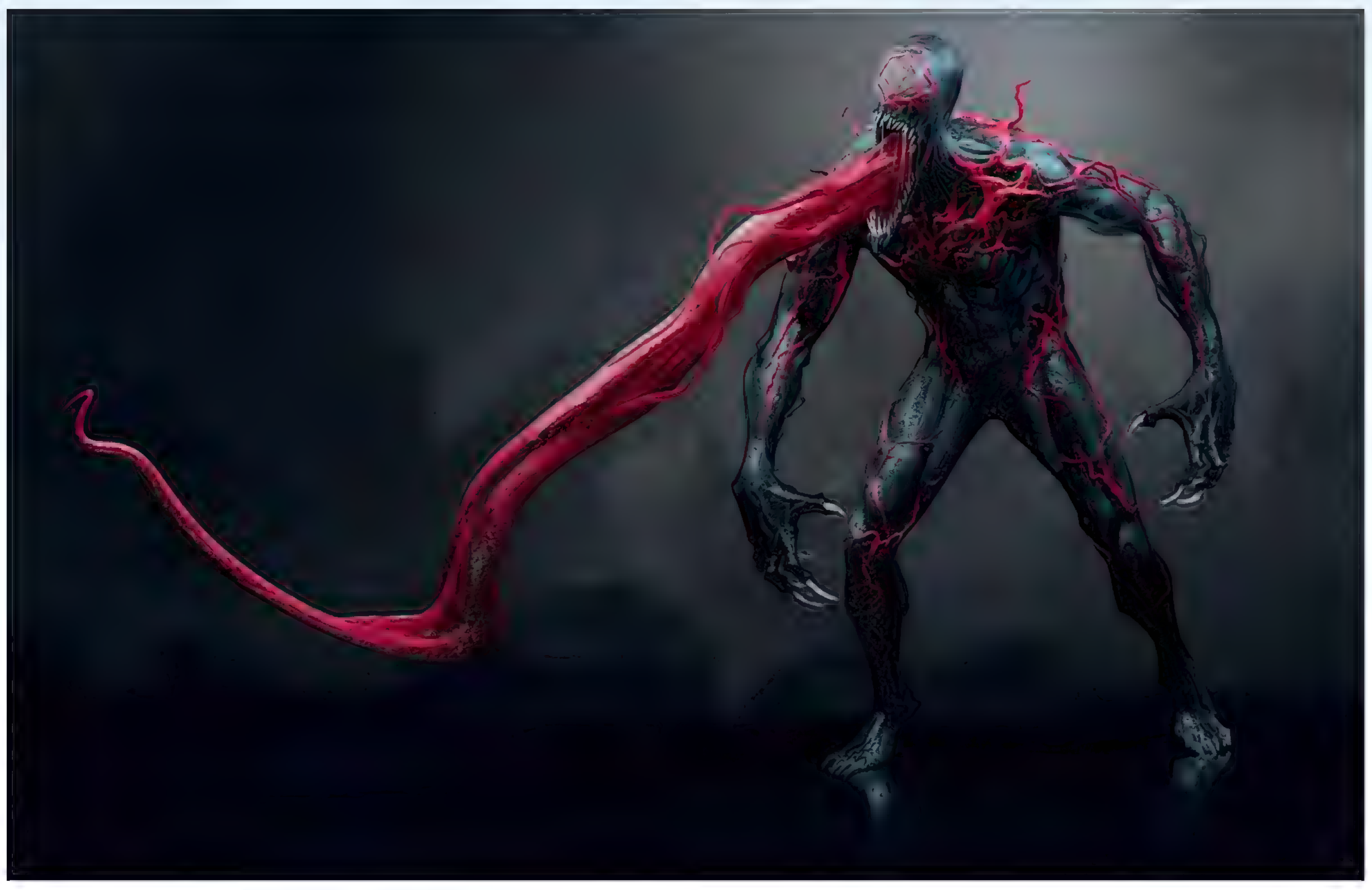
RUSHER

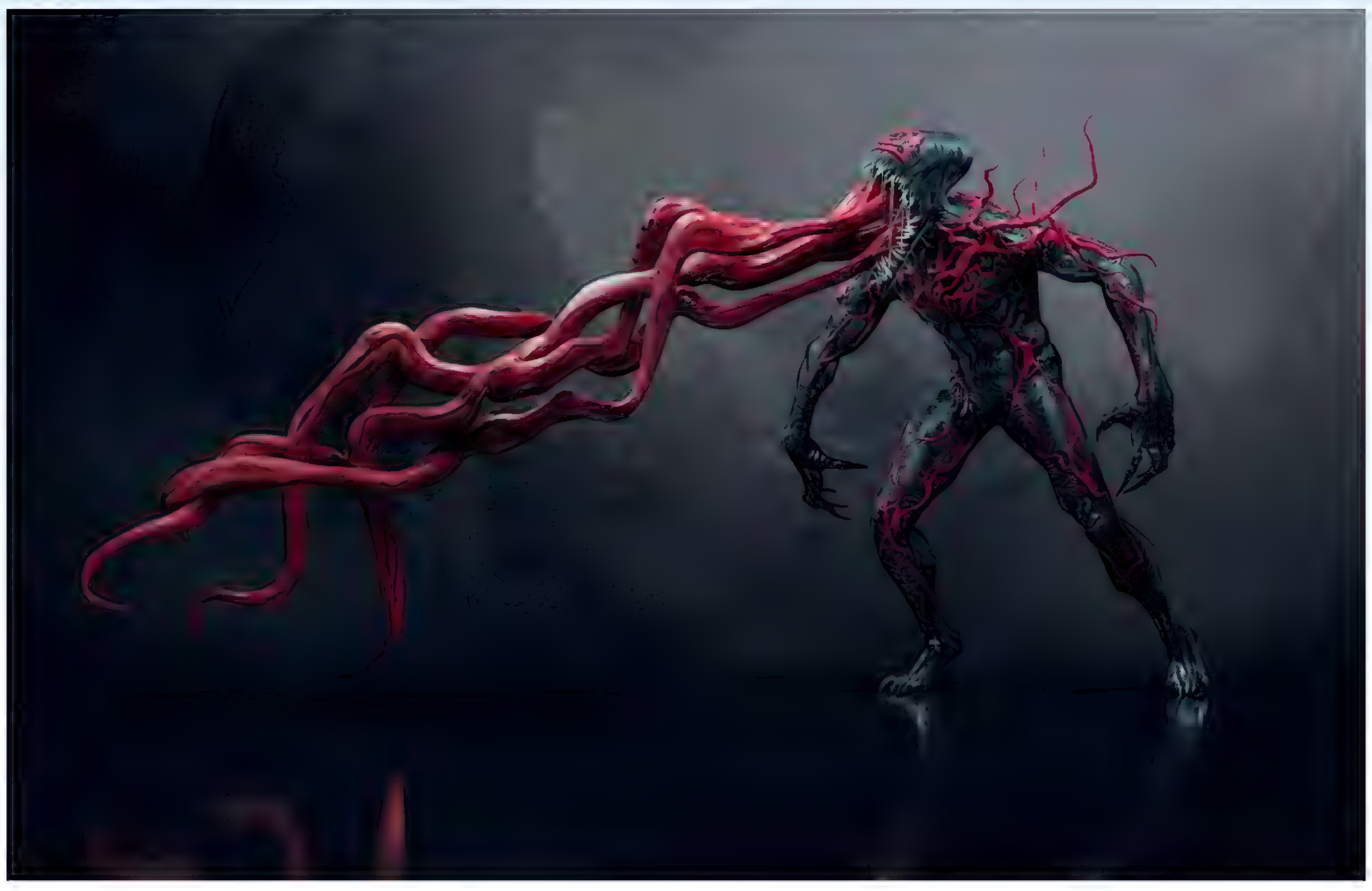
The rusher primarily travels on all fours in a crouched position. This changes the rusher's silhouette and helps to differentiate it from other symbiotes during combat. We carefully consider the time investment of making additional locomotion animations and weigh that against how much it will help the game before we commit to decisions like this. The rusher also has an oversized jaw full of teeth to further differentiate it from the other symbiotes.

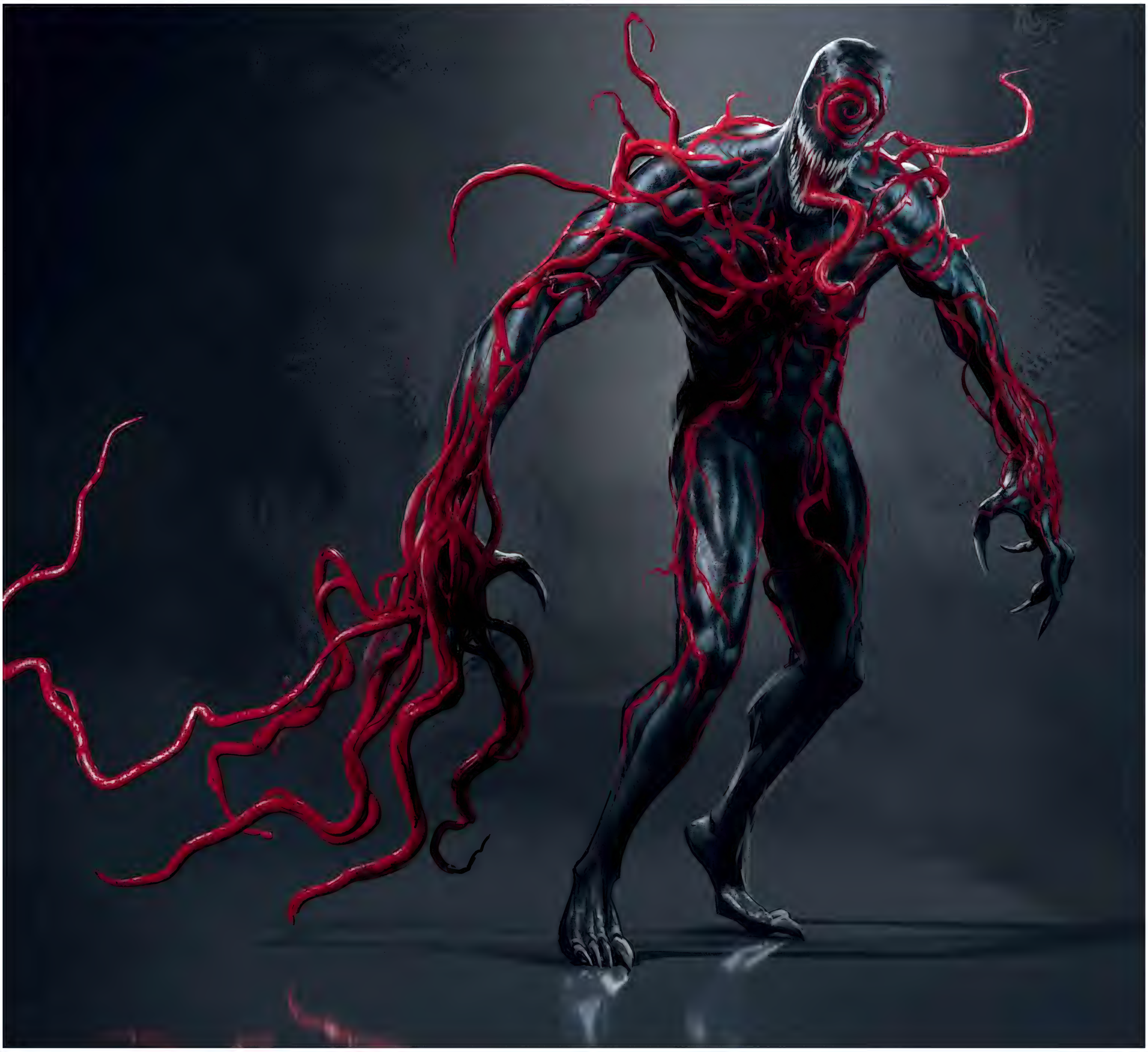




We began by exploring the rusher as an upright enemy who dashed at the player. Silhouette changes like shoulder spikes didn't differentiate it from the other symbiotes enough during combat so we switched directions.

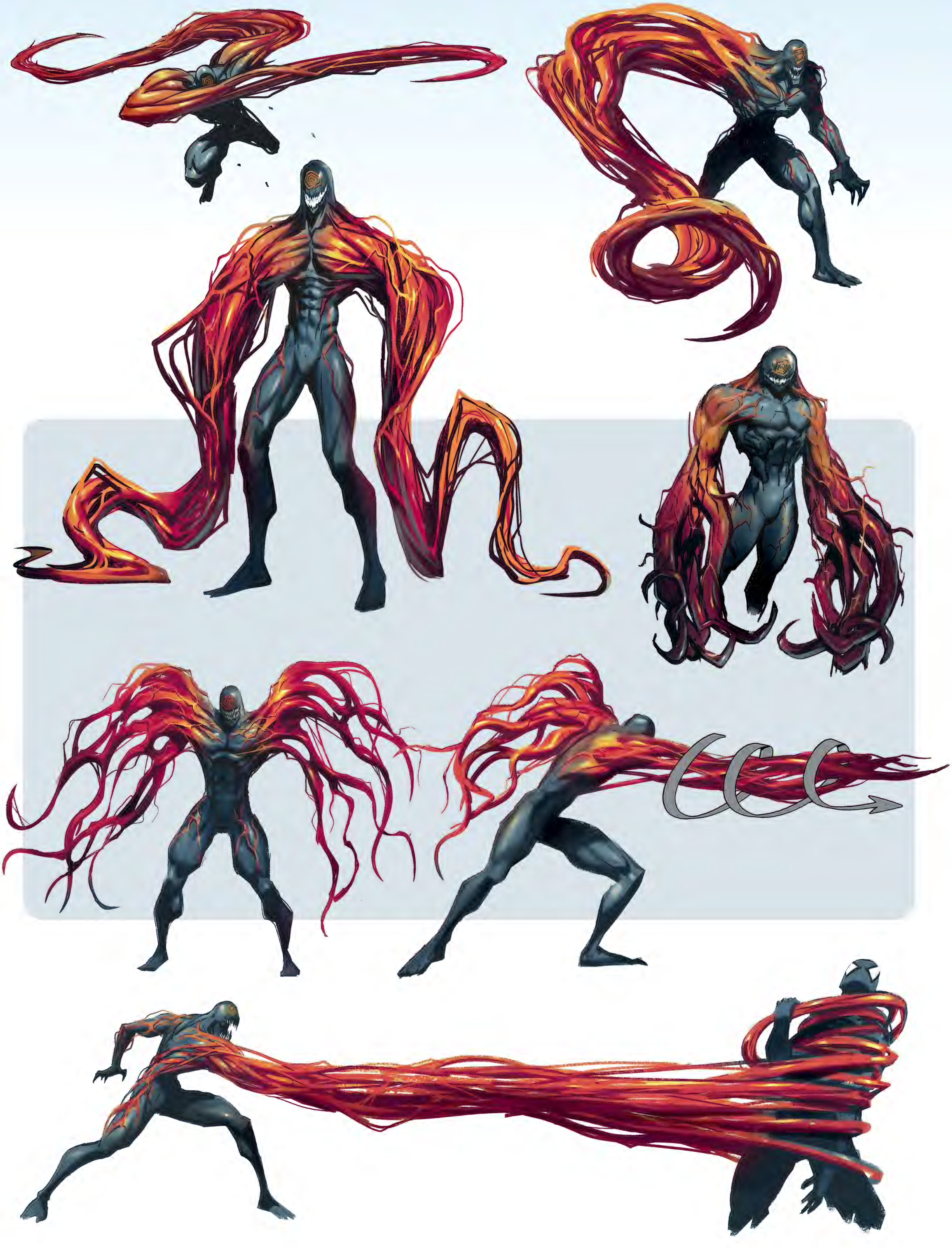


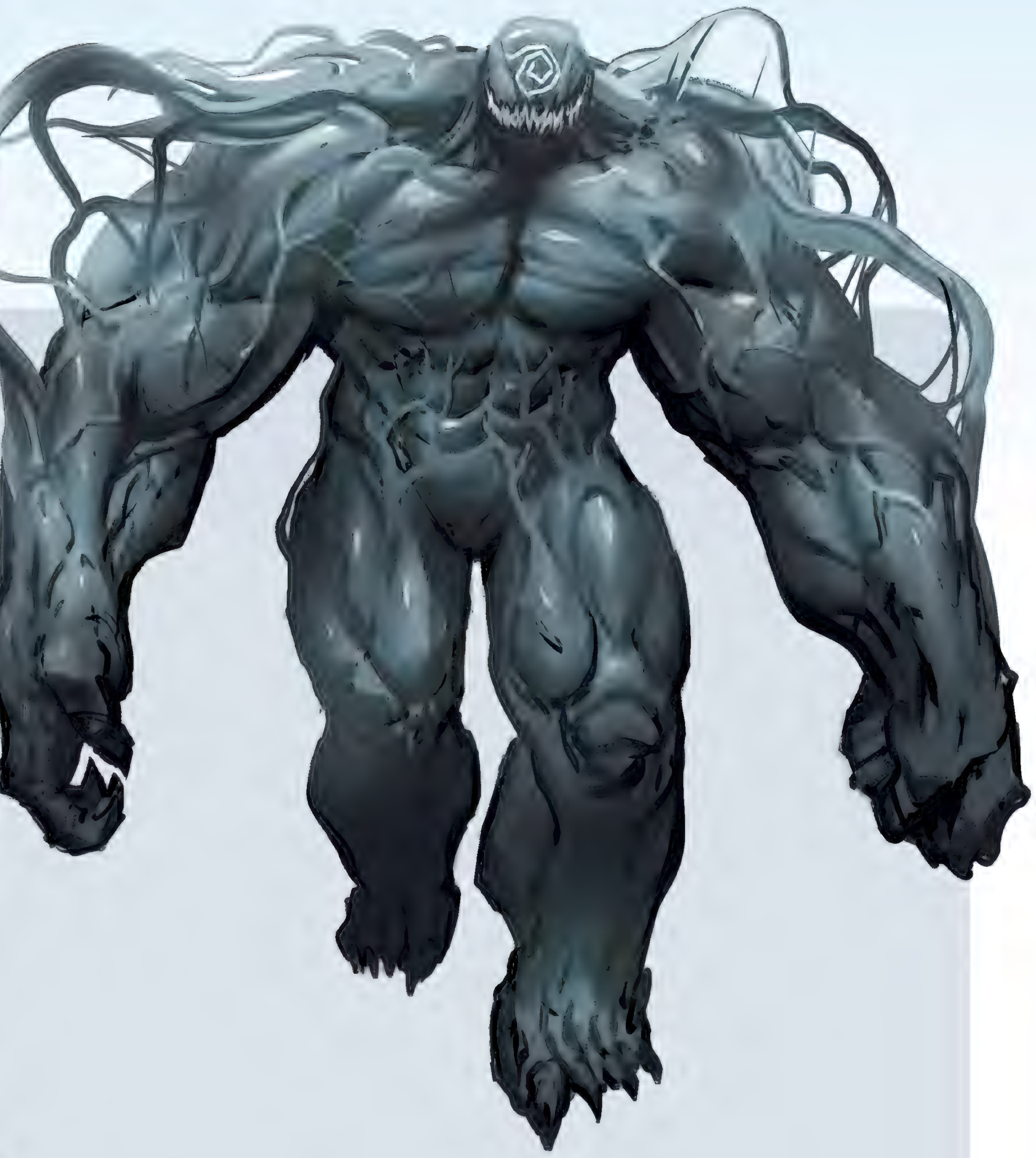


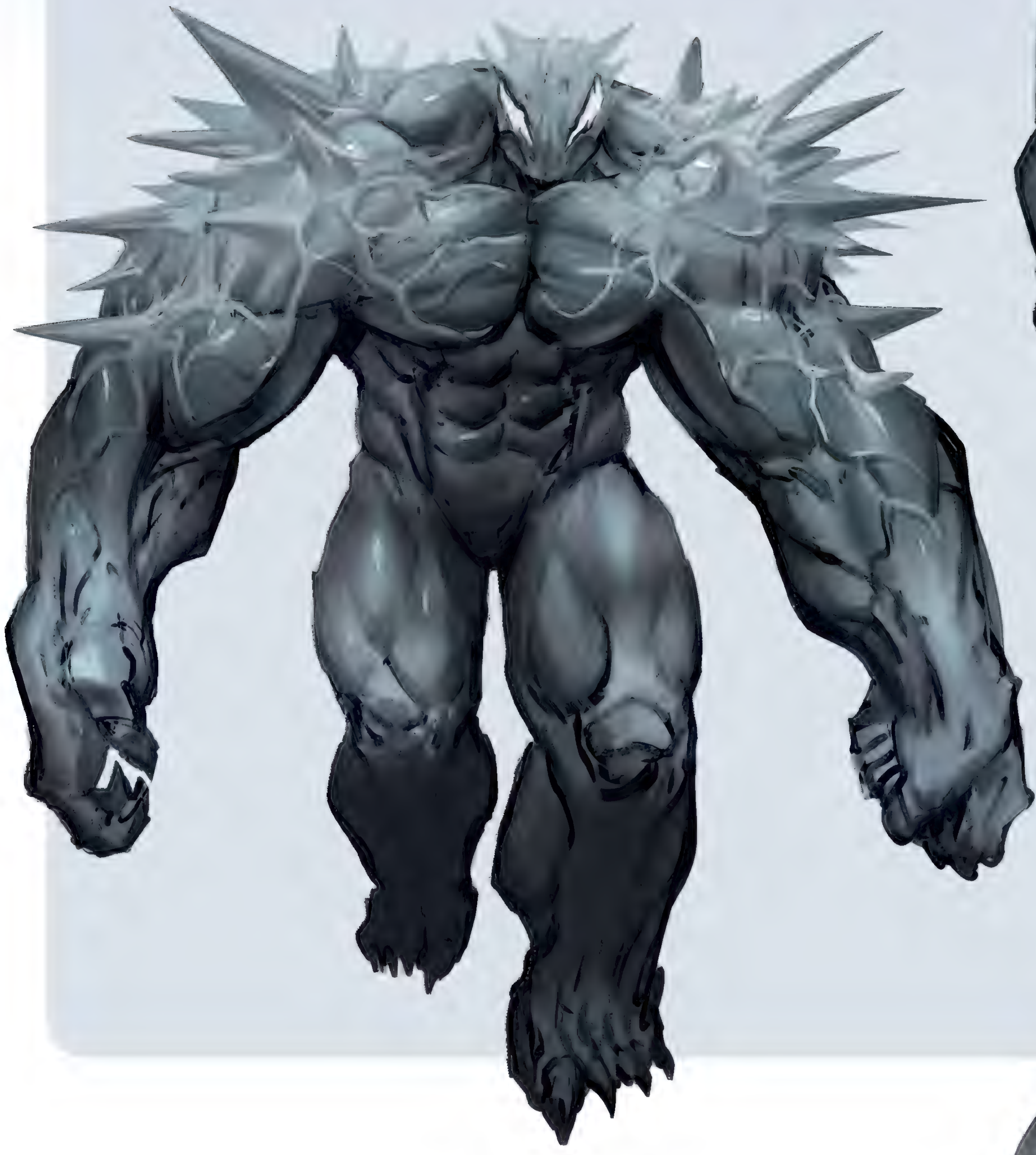


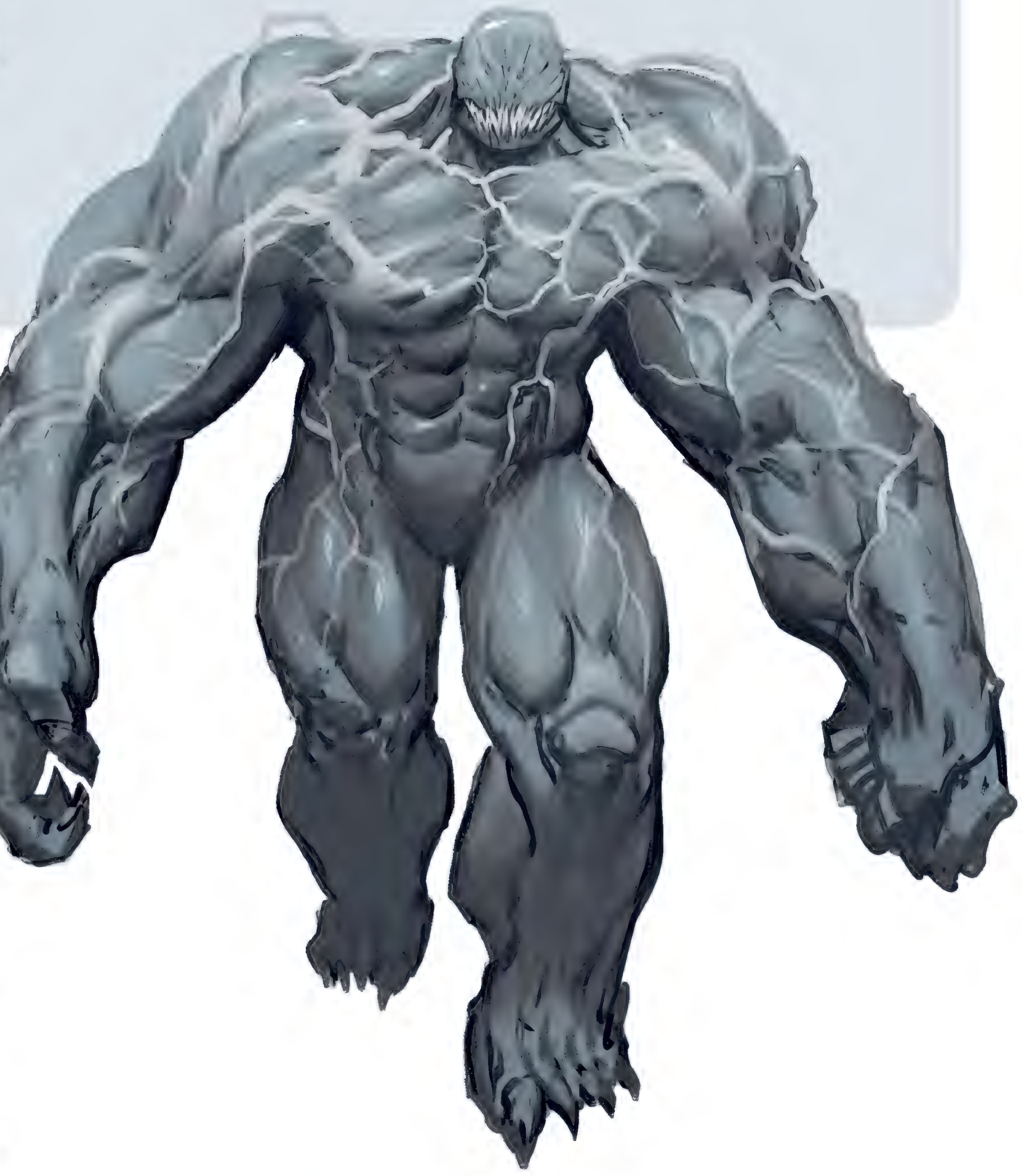
GRABBER

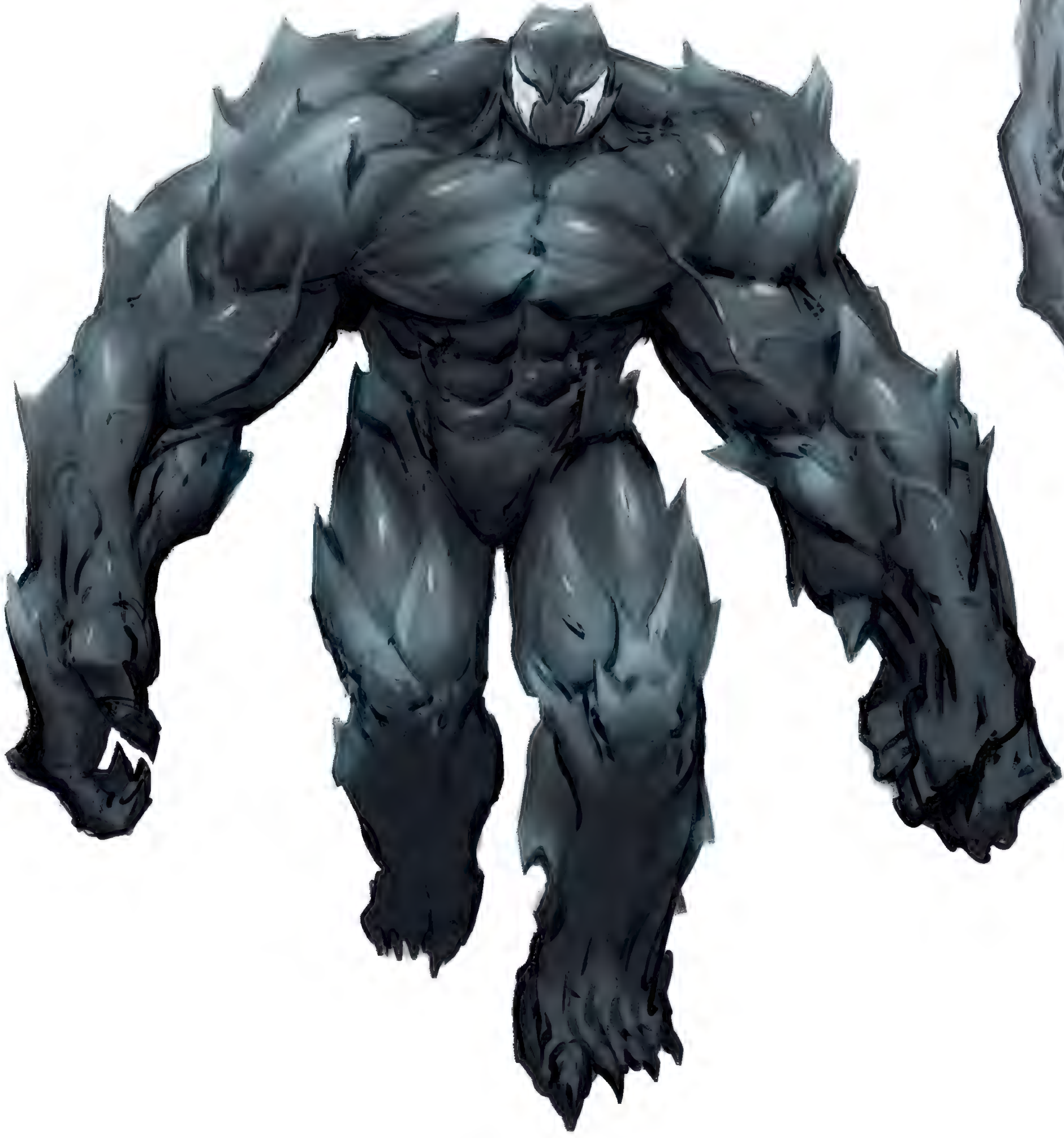
The grabber symbiote presented an interesting challenge. Due to the technical and production constraints, we determined that the arms or tongue should do the grabbing. From there, we needed to figure out how he did it and what that would look like. Did he have hands or tentacles? Did he have a single appendage or multiple appendages doing the grabbing? How long did the appendages get, and what did they look like in a retracted state? We did a lot of exploration trying to answer these questions in sketch form.





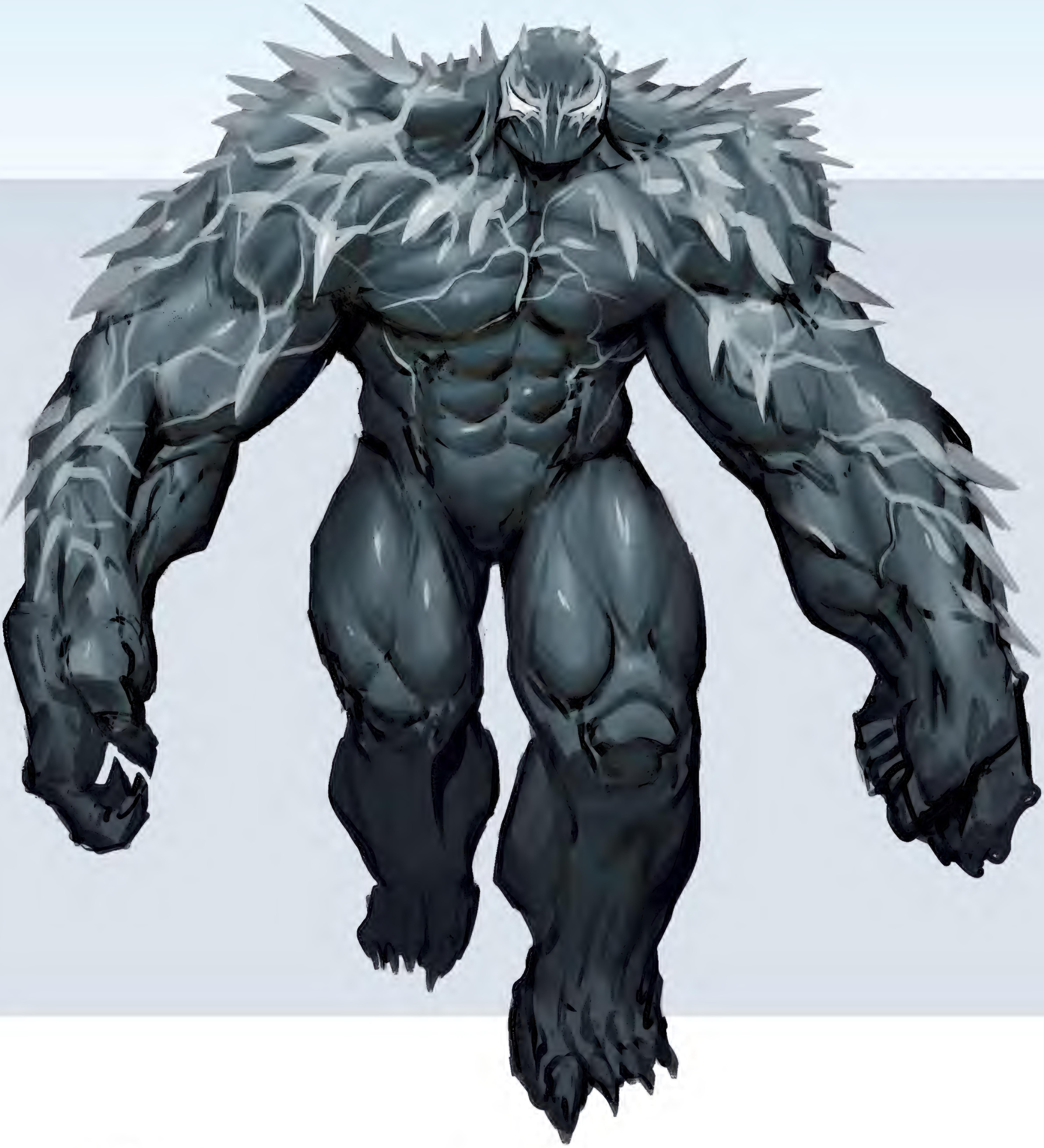


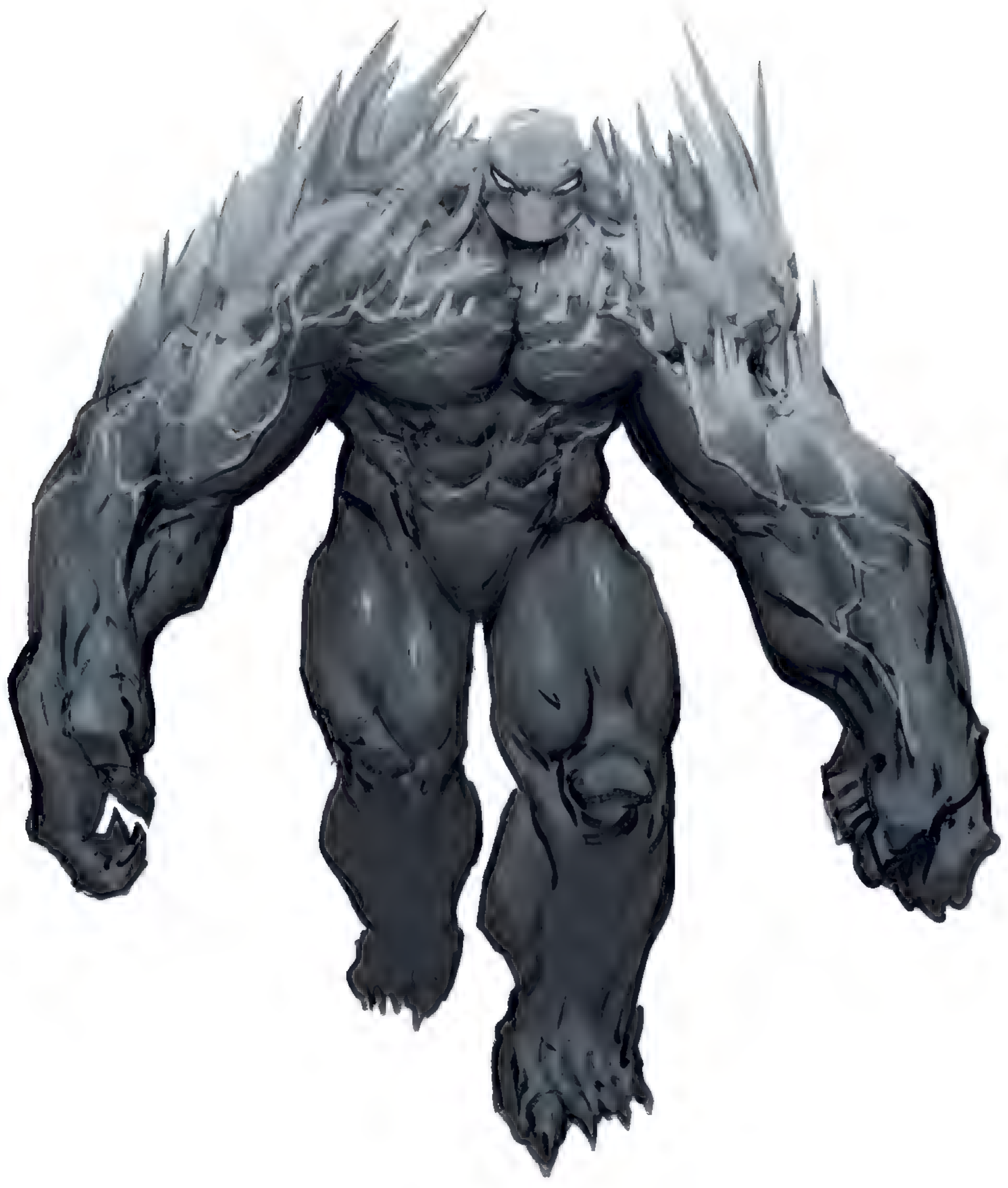


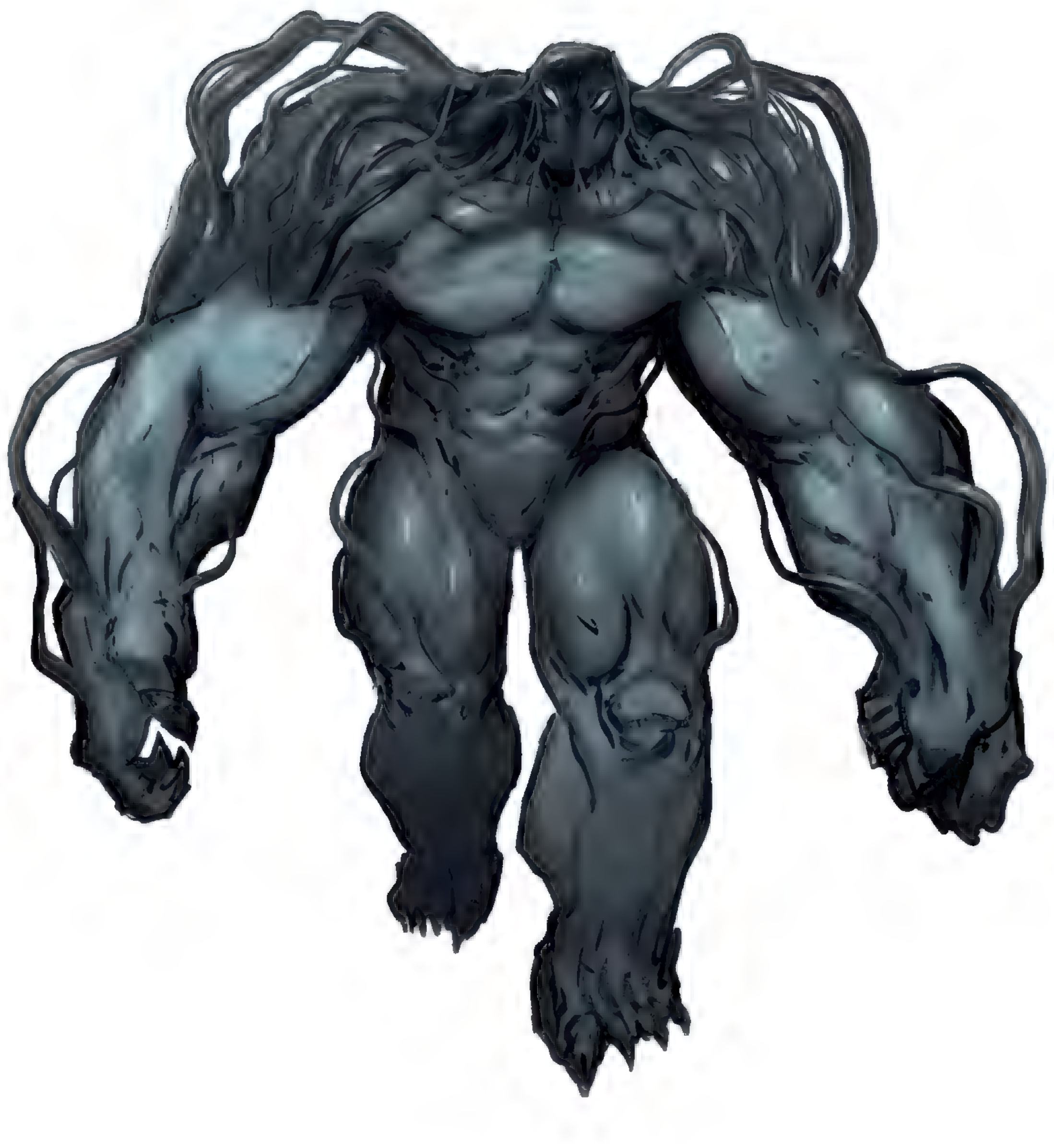


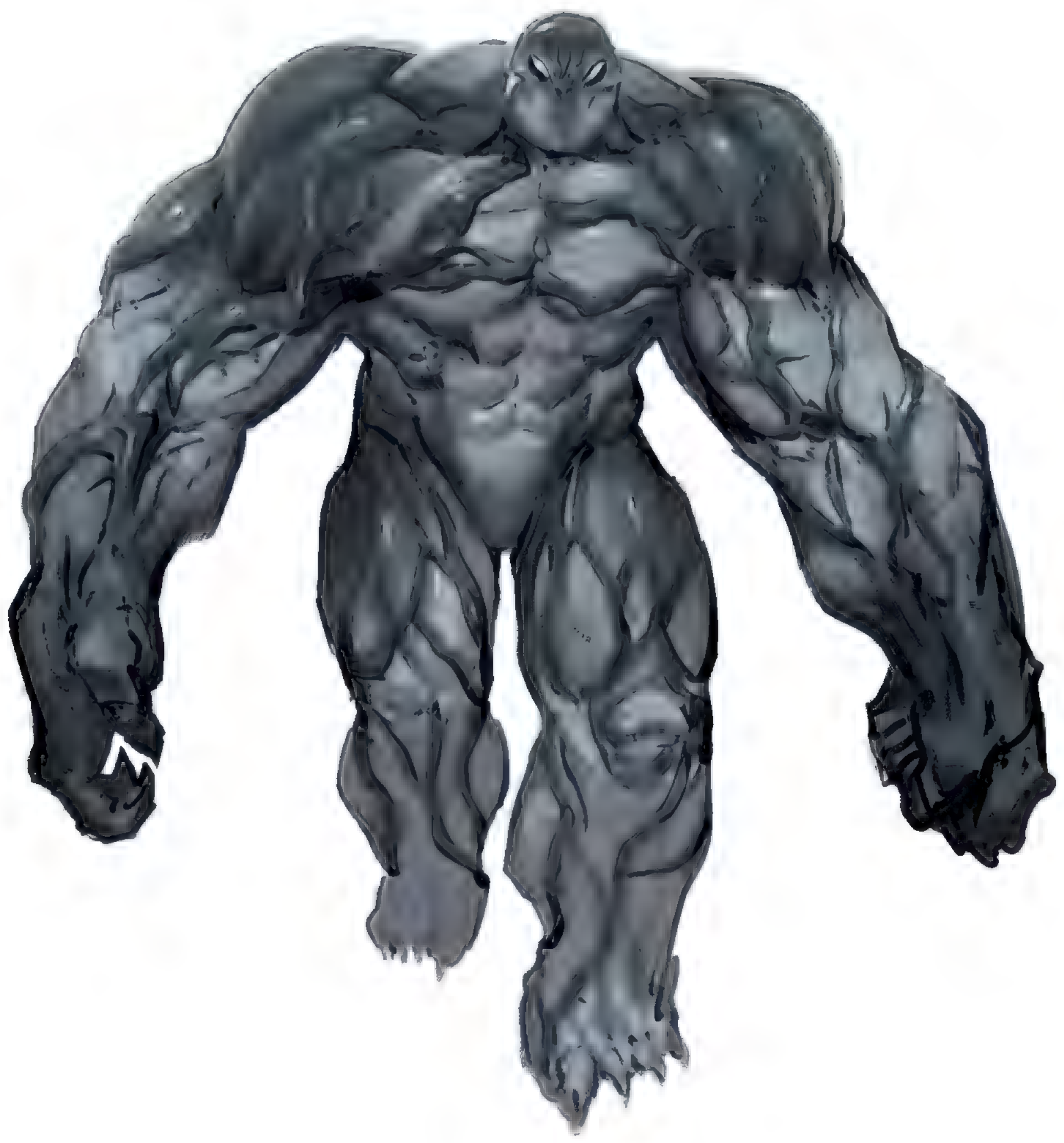
BEHEMOTH

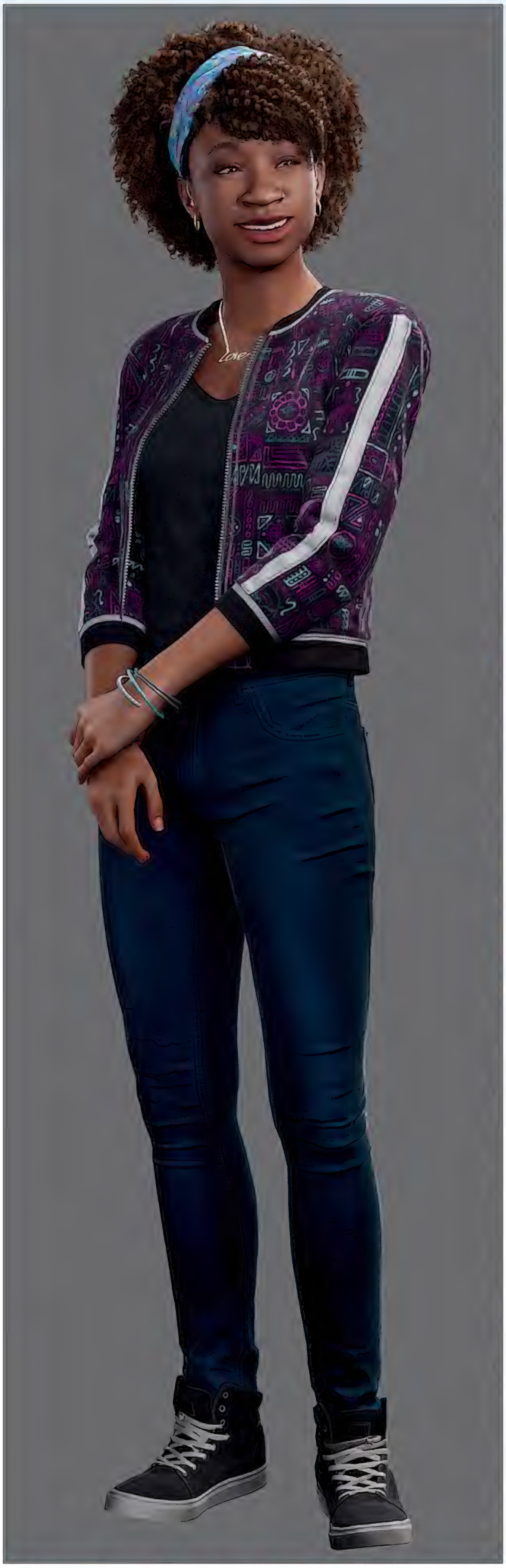
Venom should look like the strongest, most advanced symbiote so we had to ensure that the symbiote behemoth looked powerful—but not as powerful as Venom. This was challenging due to his large size. In order to solve this problem, we gave him heavier, thicker limbs to change his silhouette and give him a weightier, slower feeling. We also made him a lighter color so he would not compete with Venom's signature black-and-white palette.

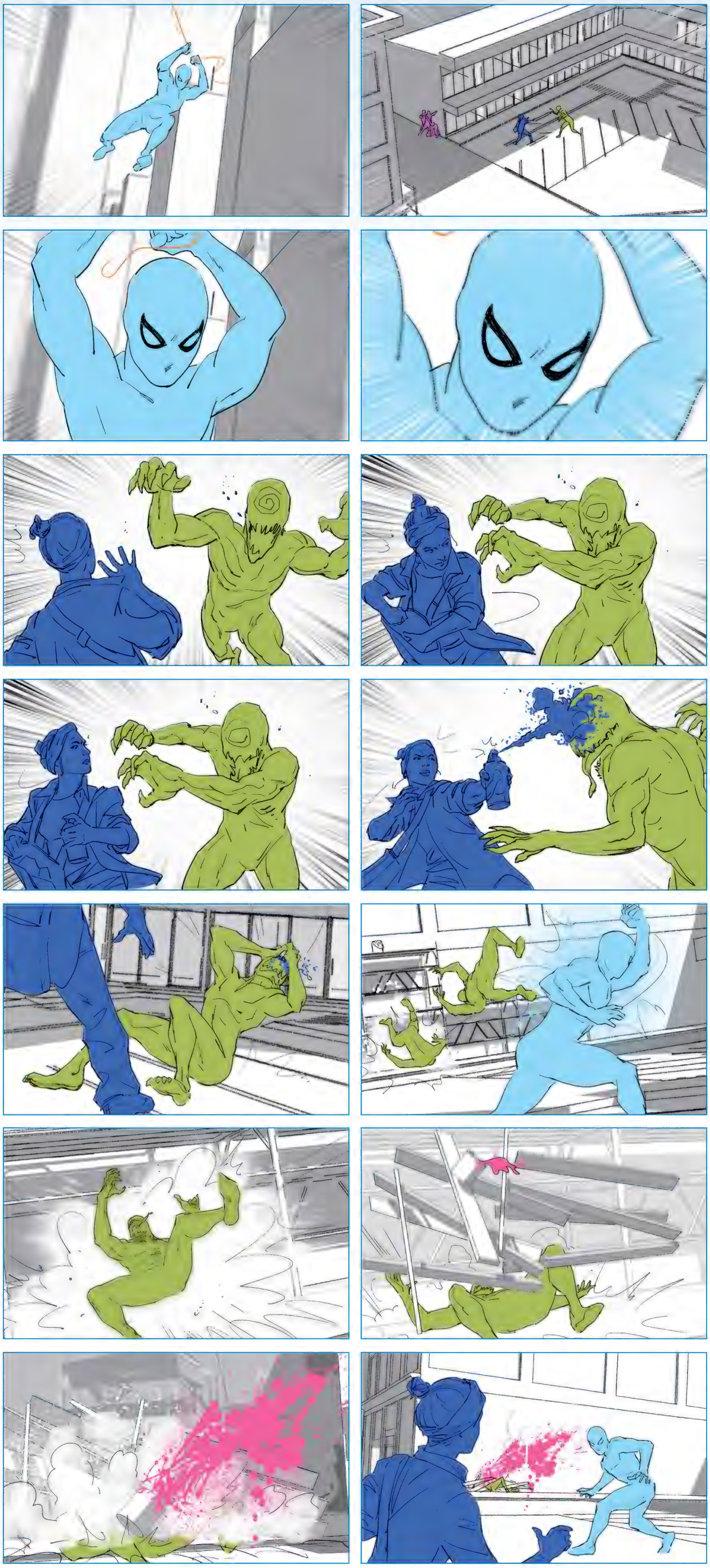






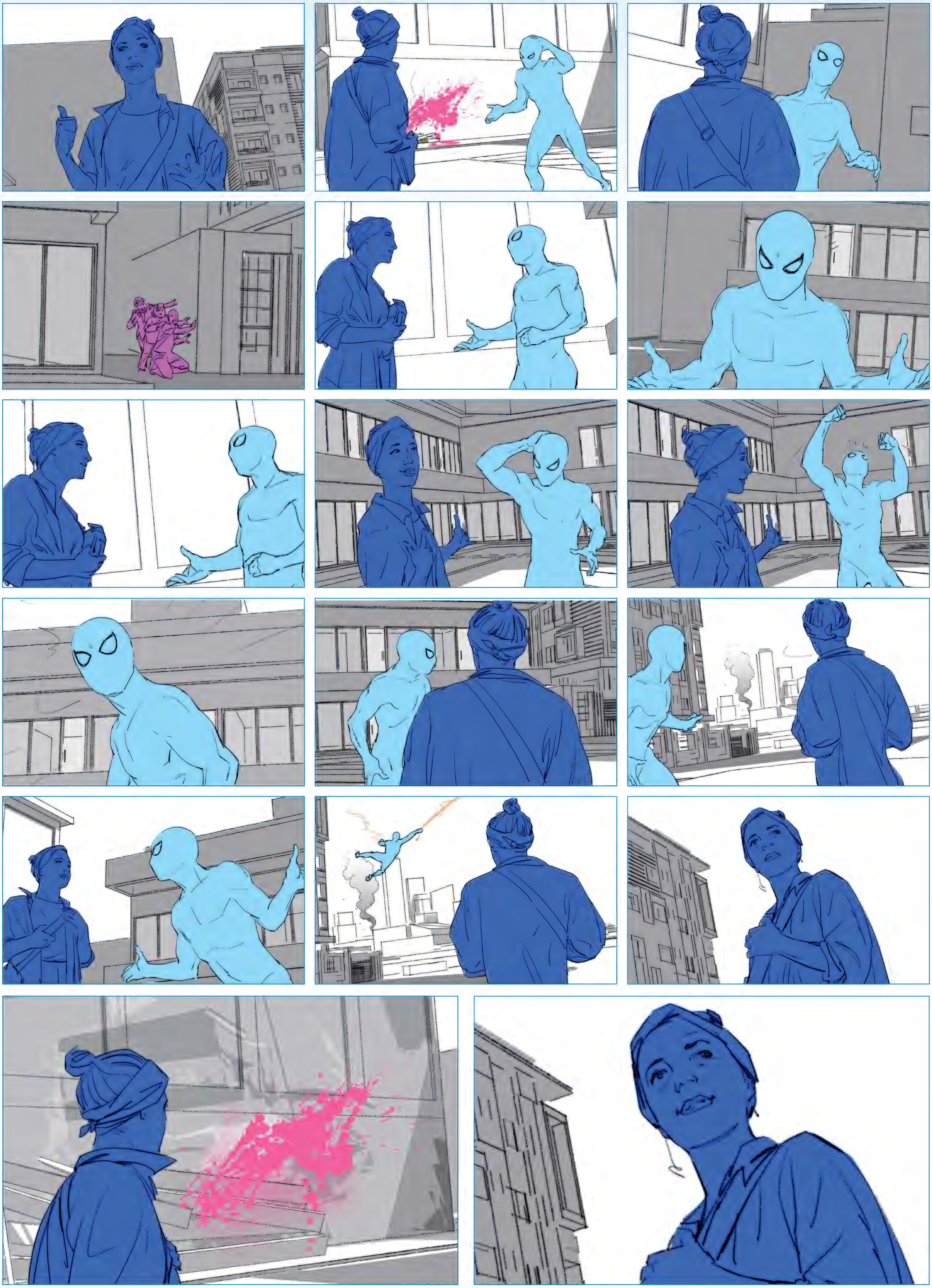




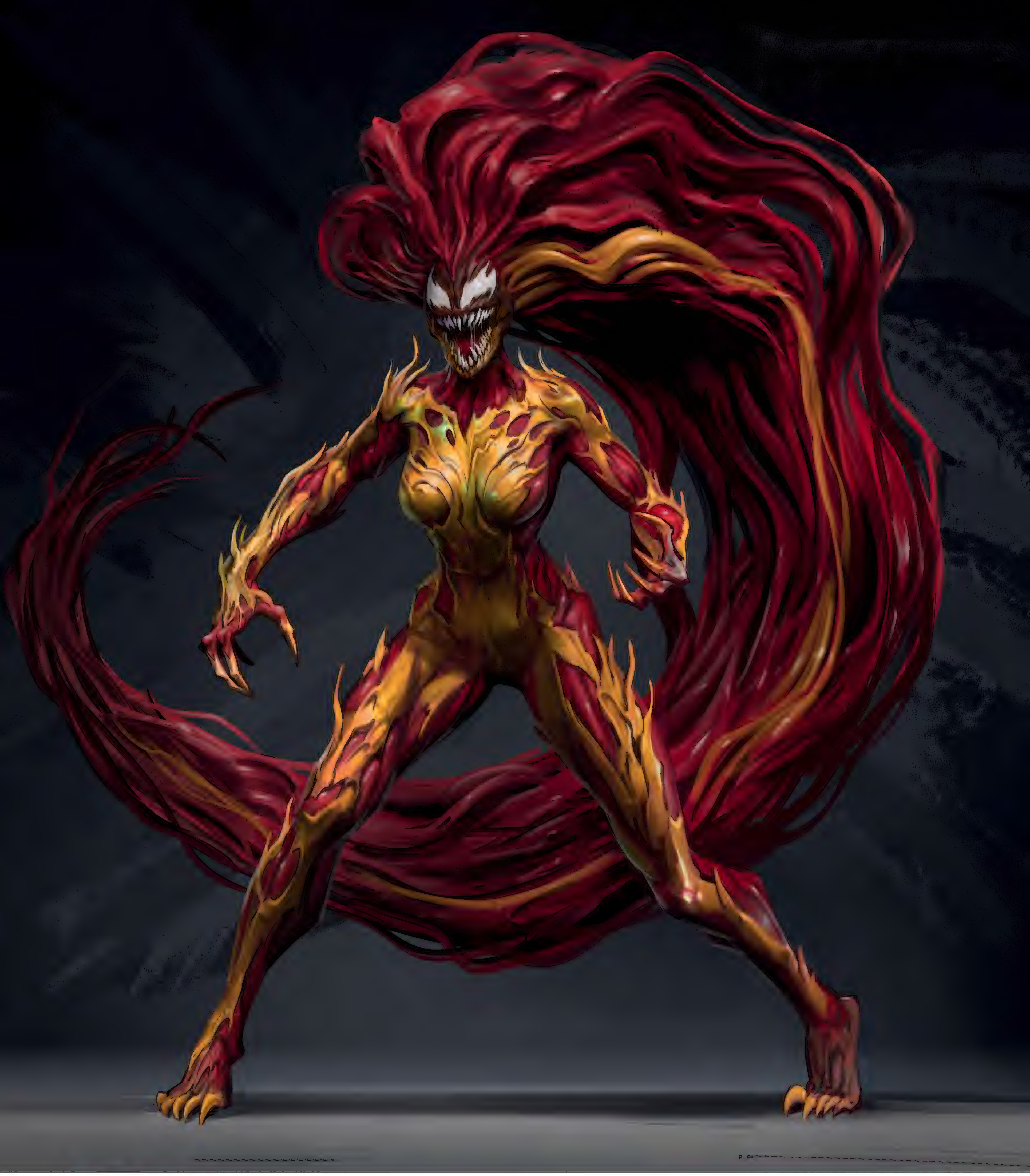


HAILEY COOPER

Hailey is an important character who contributes to Miles's story but also has a story and growth of her own. We wanted to showcase her as being multidimensional. Through these shots, we see her courage and strength, building to a climax and a nice resolution where Hailey solves the problem and gets to be the hero.

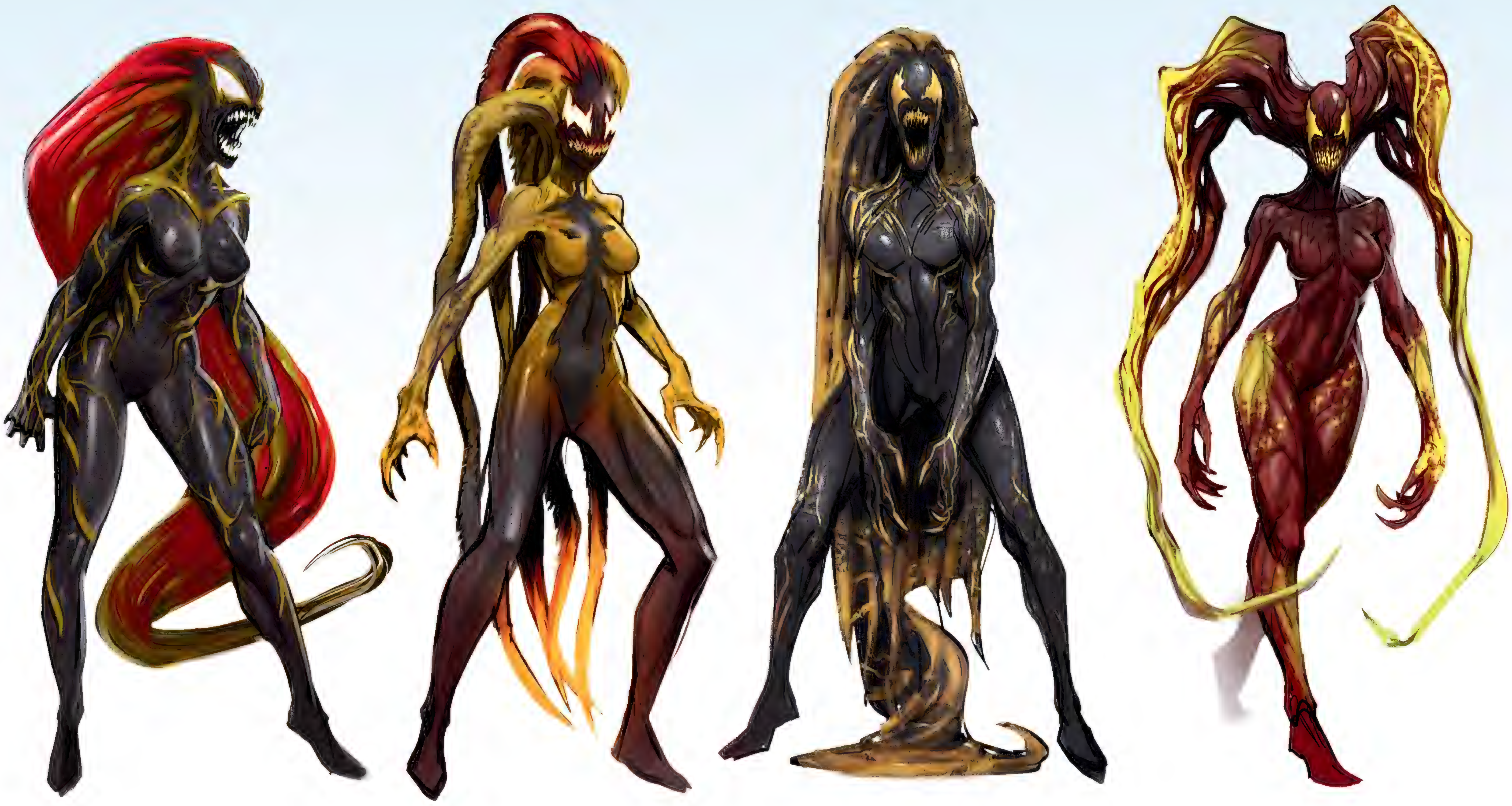


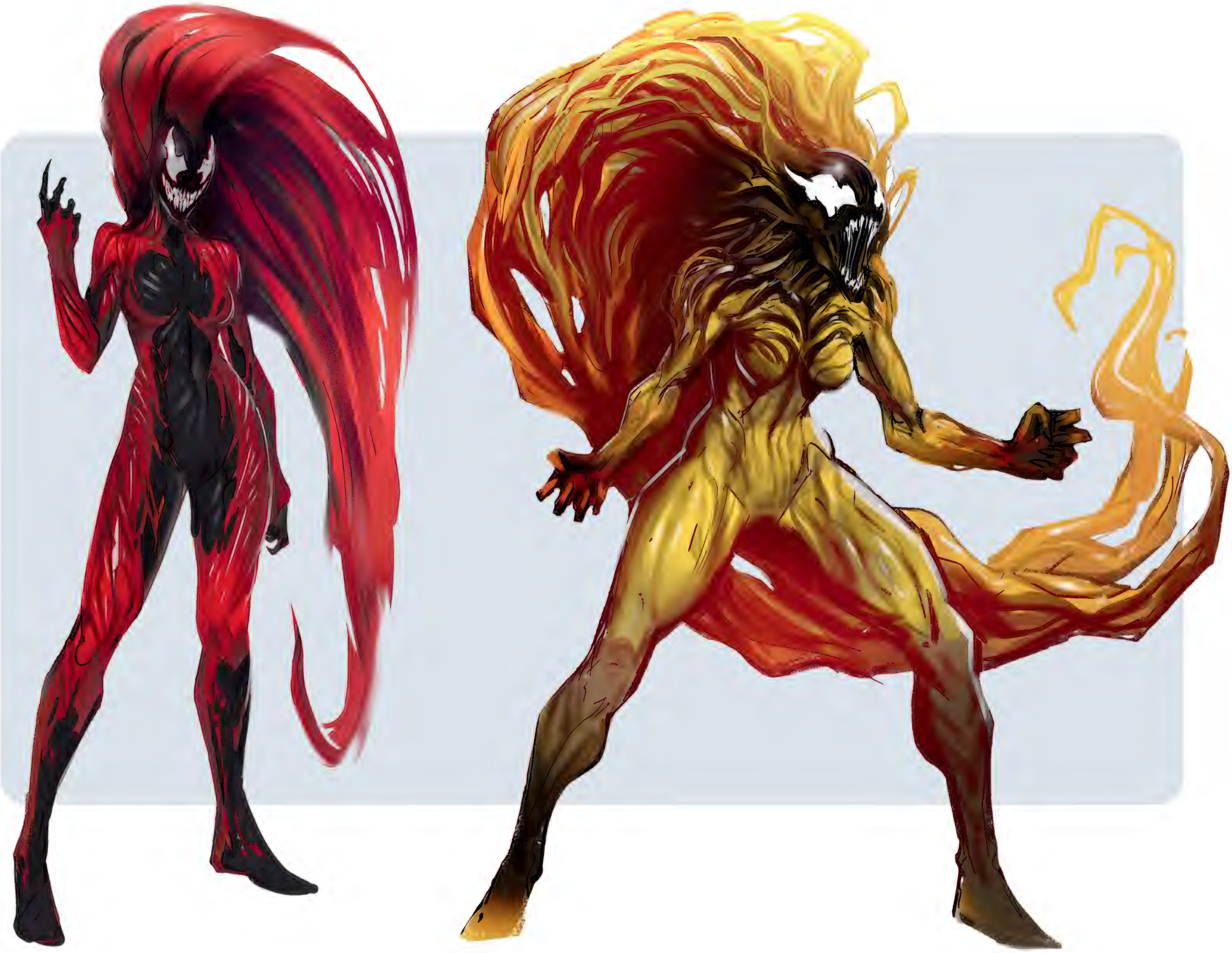
We did this concept really early in production before MJ became Scream. We didn't have Scream's design figured out then but we knew that Peter and MJ would fight when she is taken over by the symbiote. Even at the early stages of the project, the piece perfectly captures that moment between them. Peter would not want to hurt MJ and his moment of indecision would lead to a powerful first strike by Scream. Aunt May's house would also suffer significant damage during this encounter, which represents a low point for Peter as the symbiote wreaks havoc on him, his friends, and his loved ones.

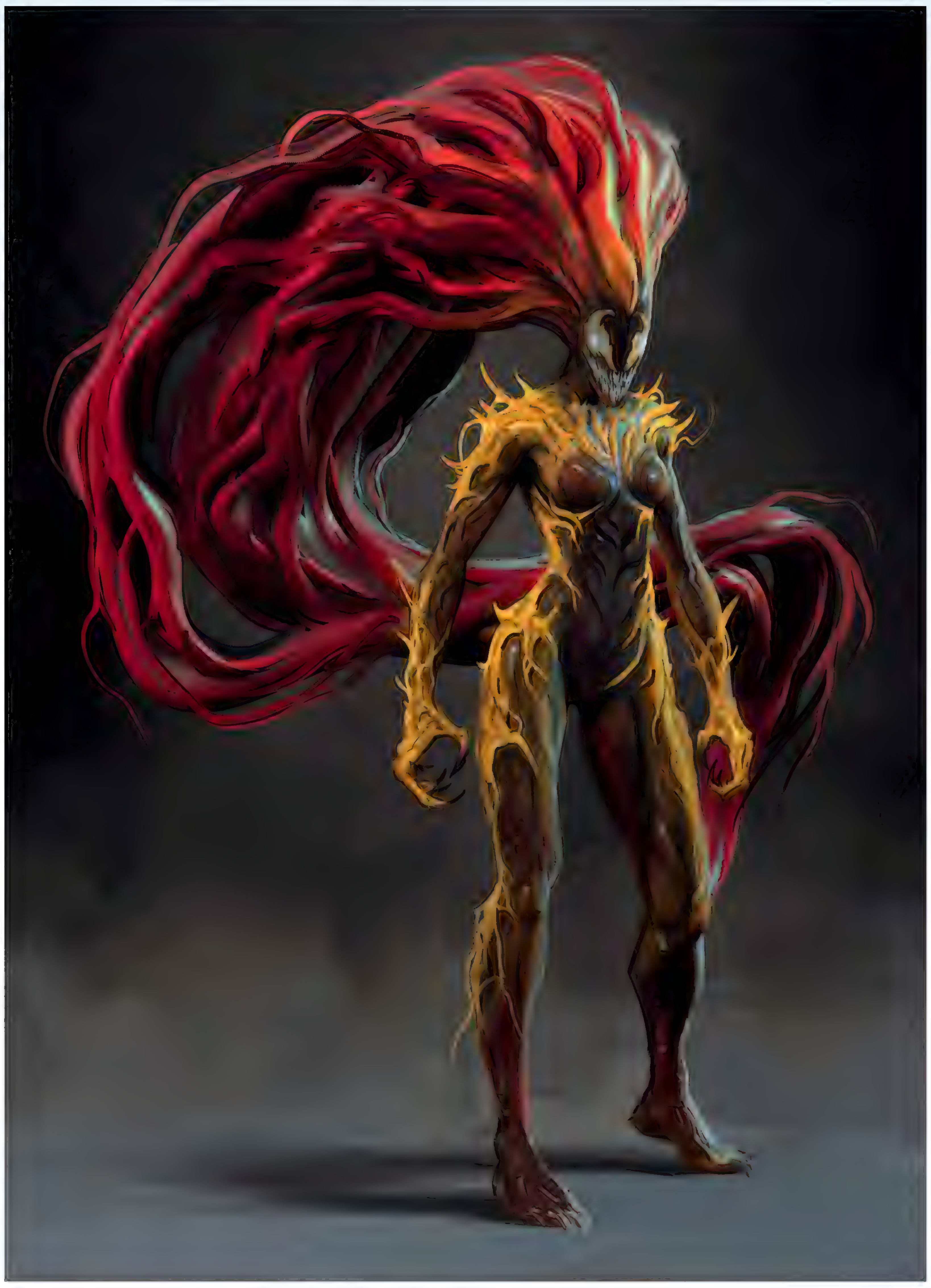


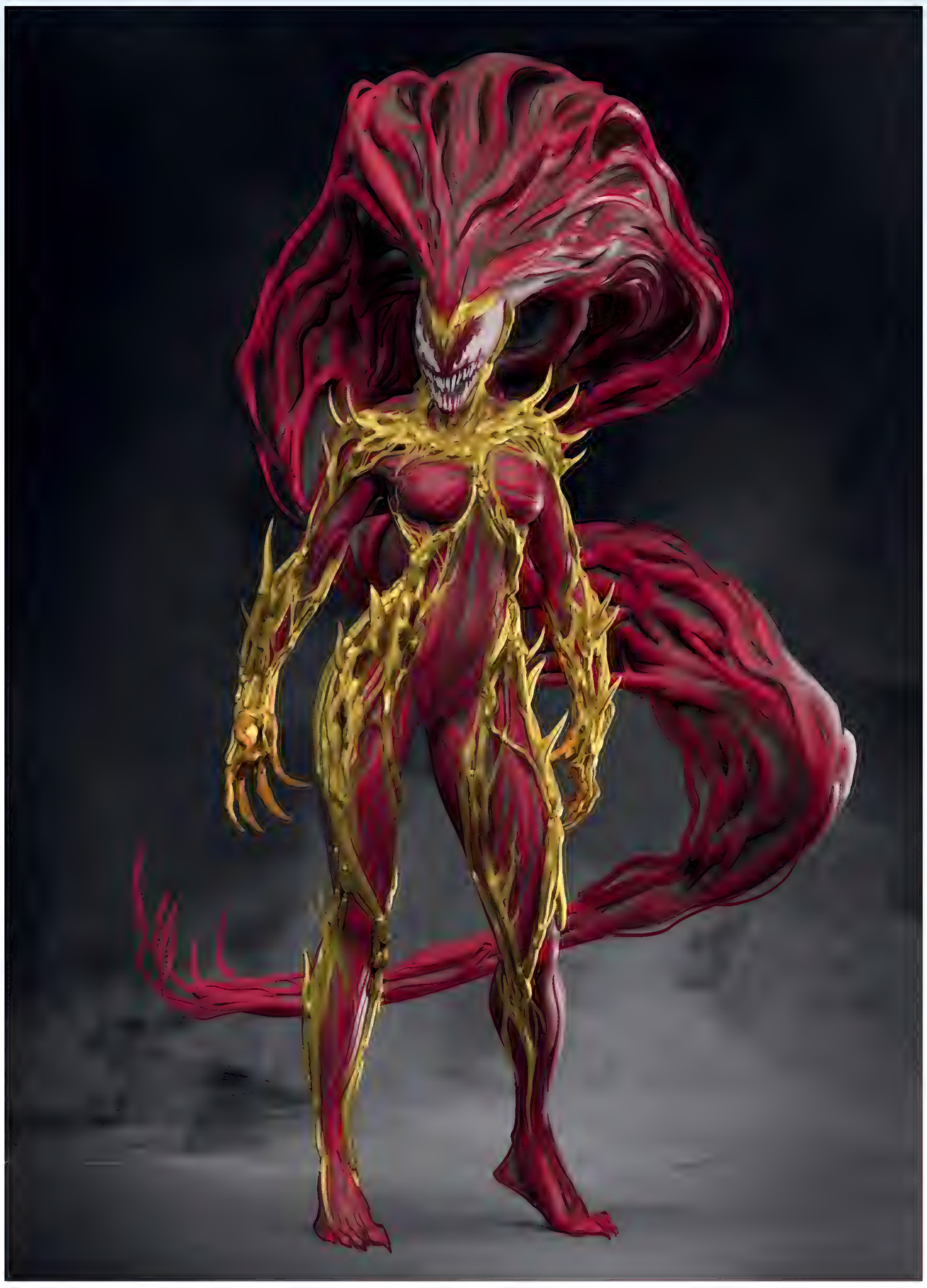
SCREAM

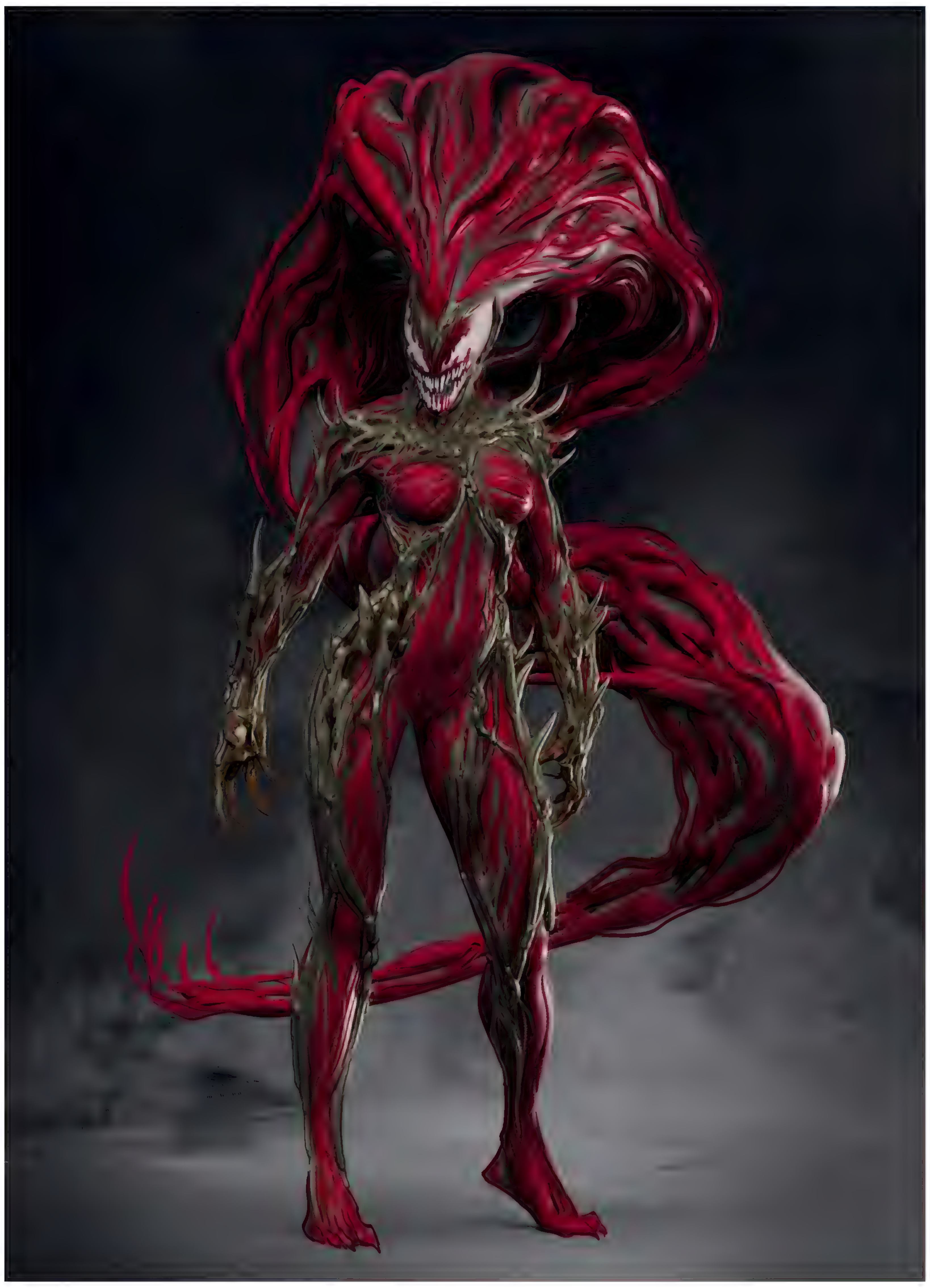
It was a memorable day when Scream showed up in the game for the first time. She was stunning and terrifying and challenging to bring to life. One of her main features was her flowing red hair and we soon realized that it didn't look right when it obeyed the laws of gravity. We had to make it behave in a stylized way that kept it perpetually arcing away from her head and curving gracefully around her body, as it does in the concepts.

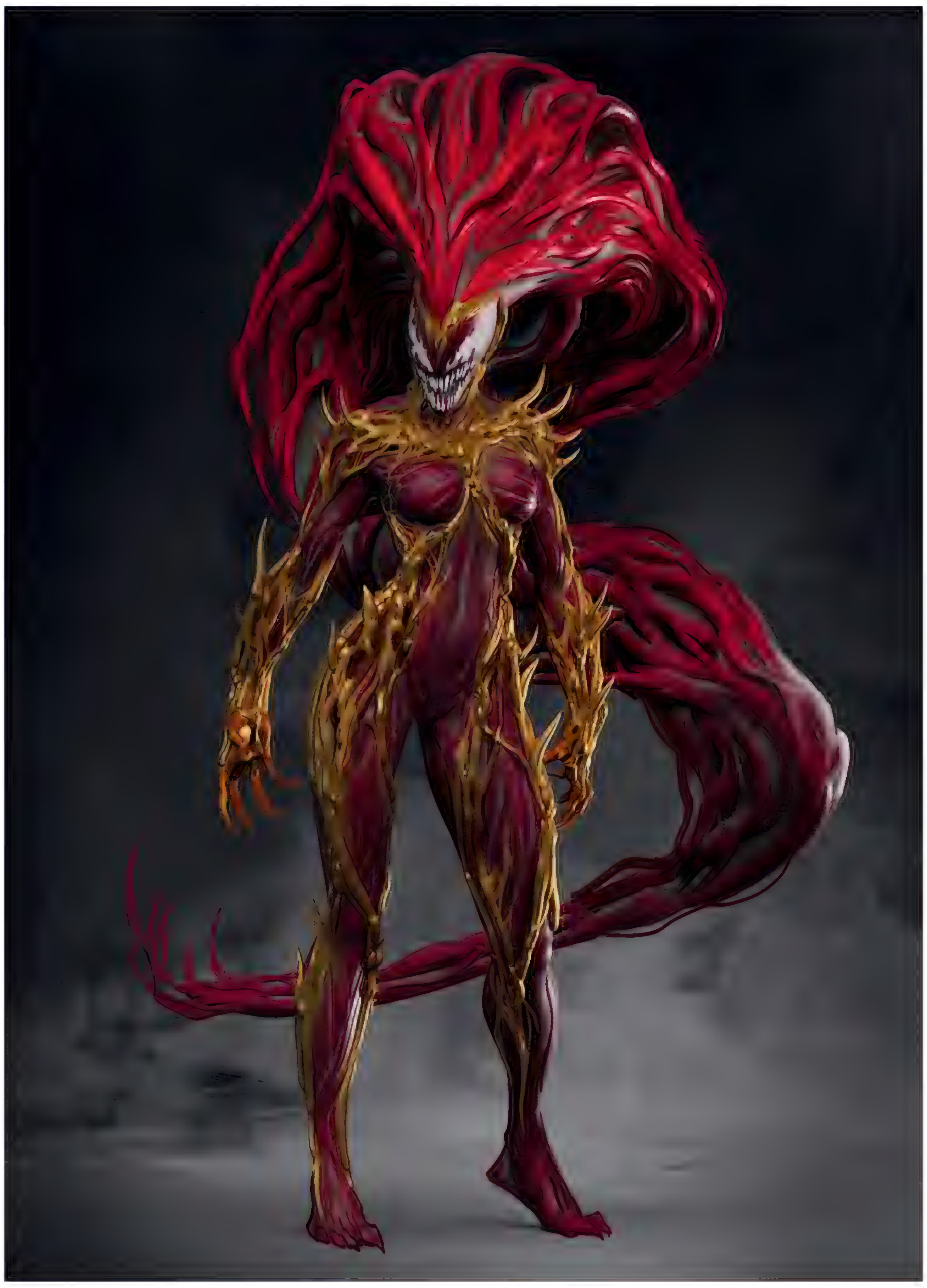




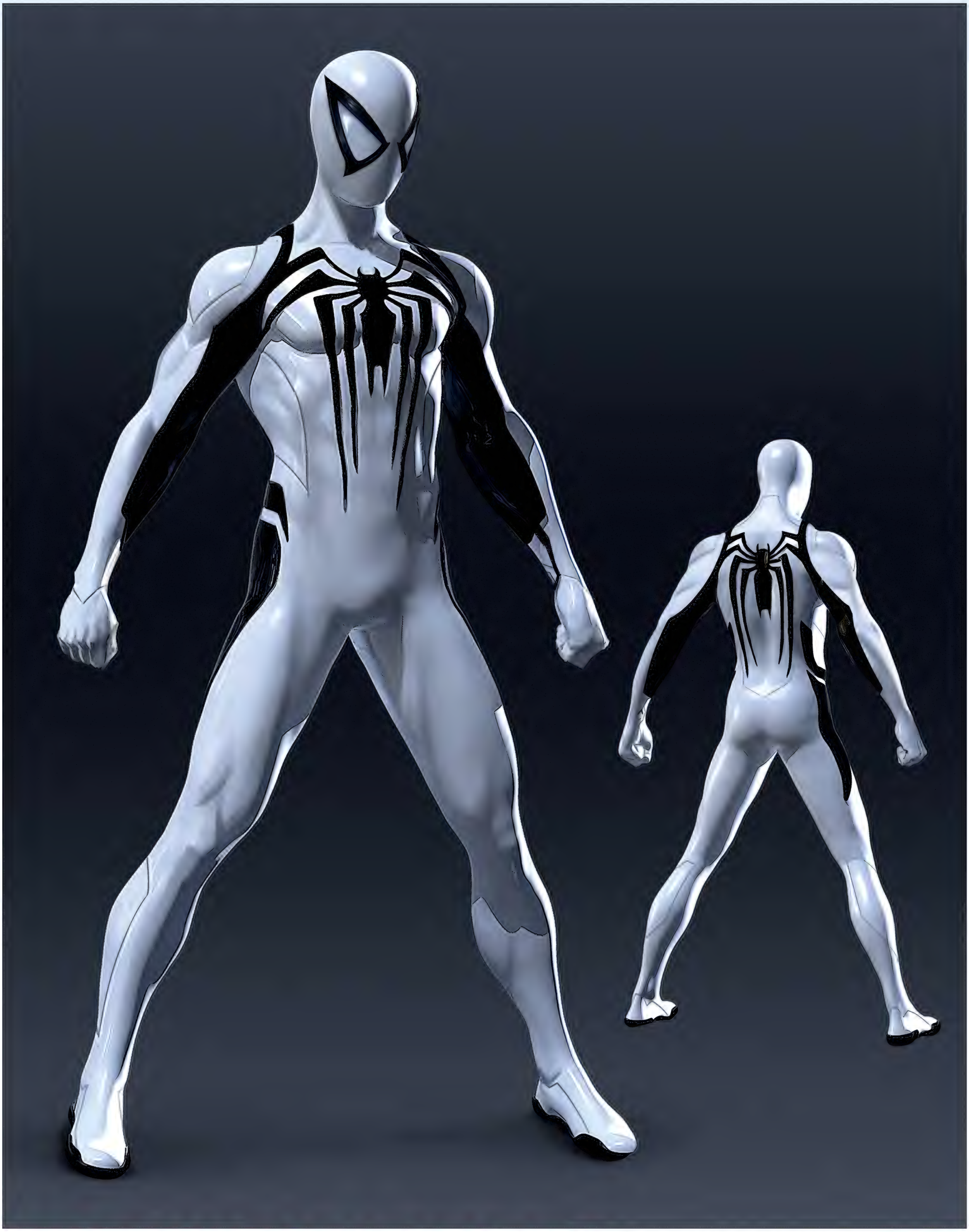






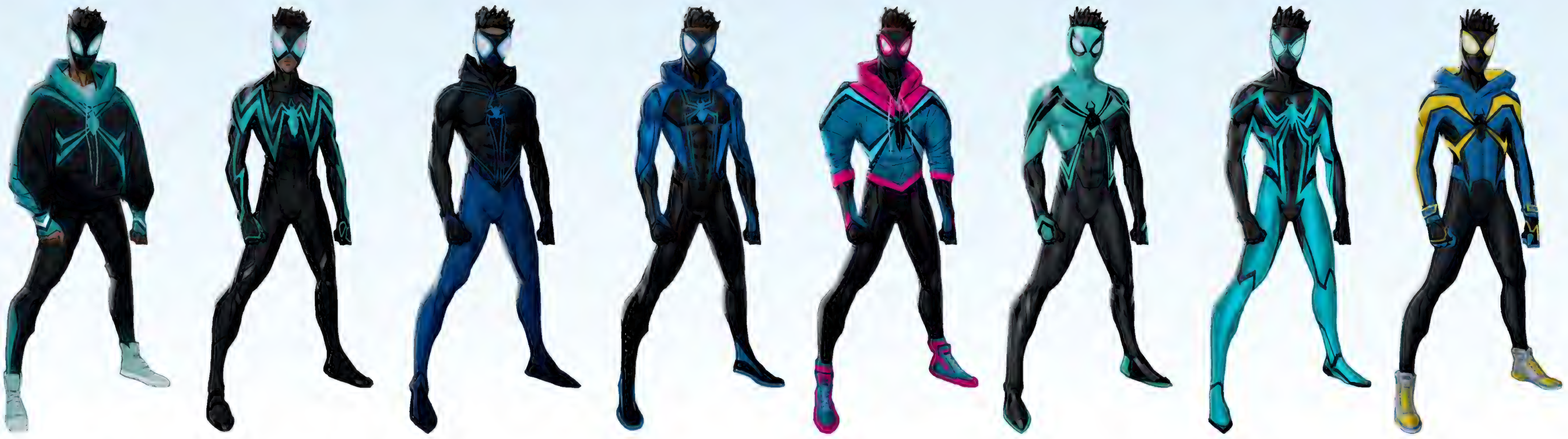


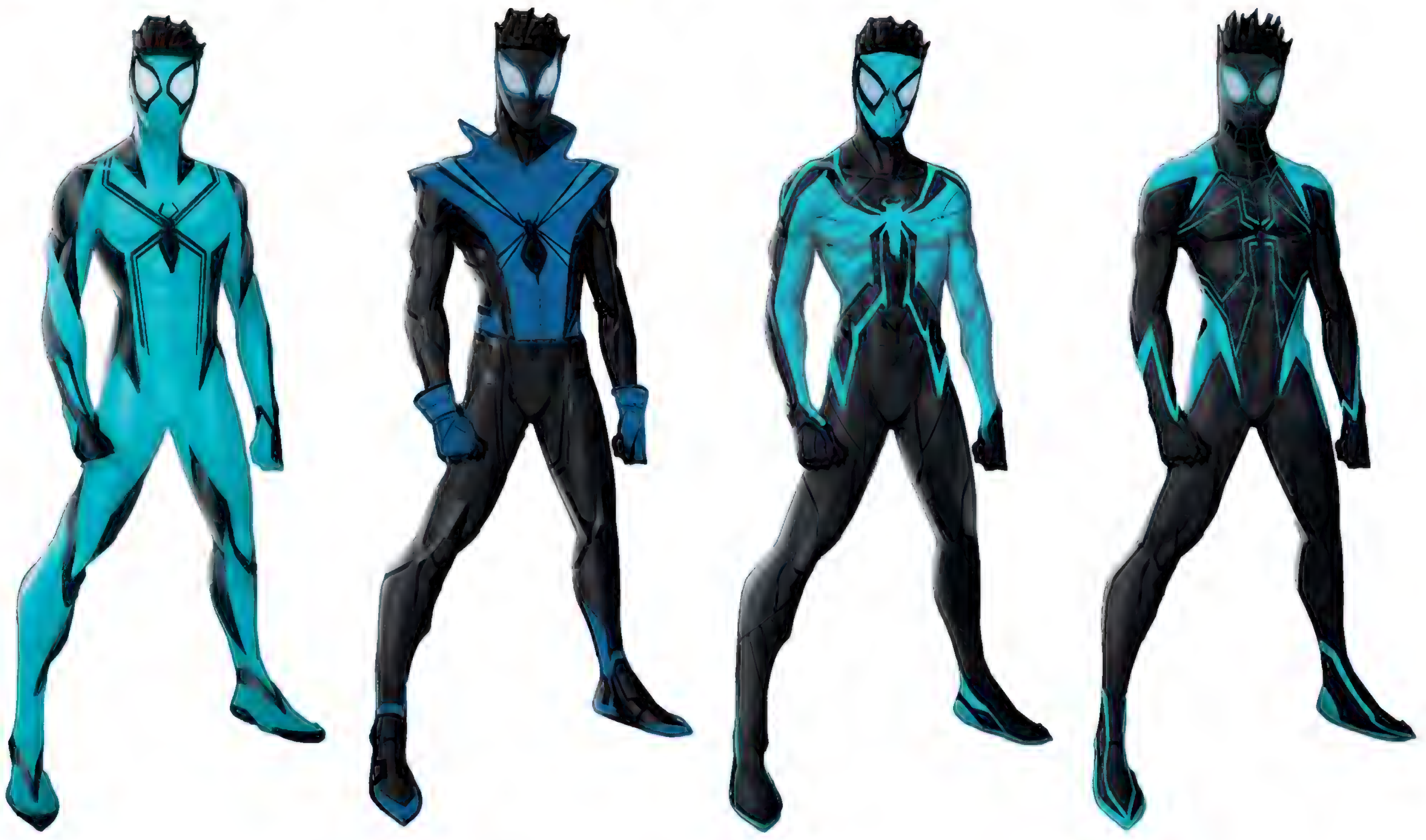
We needed to be thoughtful when designing the tendril accents on Scream. When designing any skintight suit for male or female characters, we want to make sure the designs complement the anatomy of the character. We don't want to create unintentional patterns or objects that disrupt the flow of the anatomy.

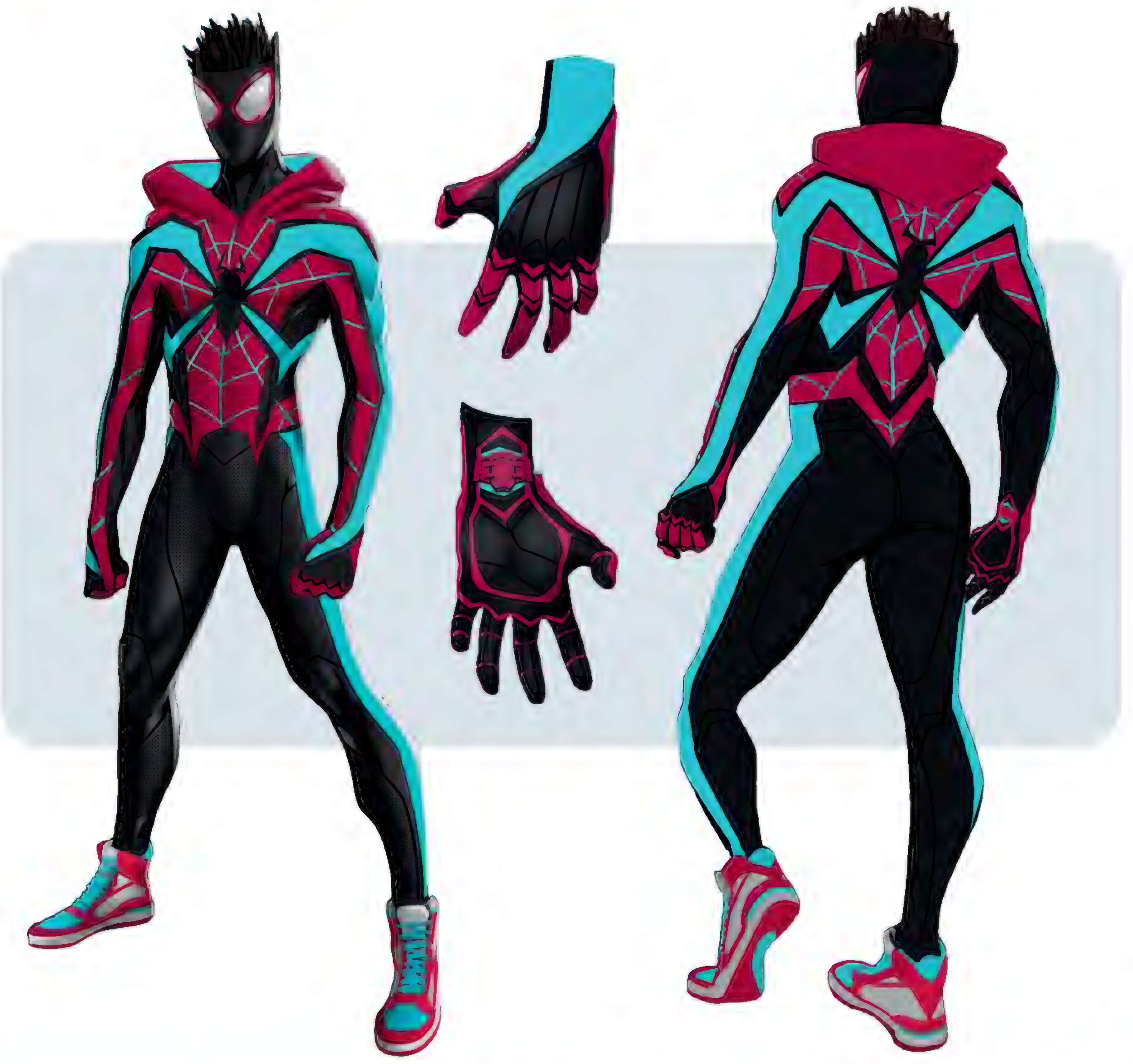


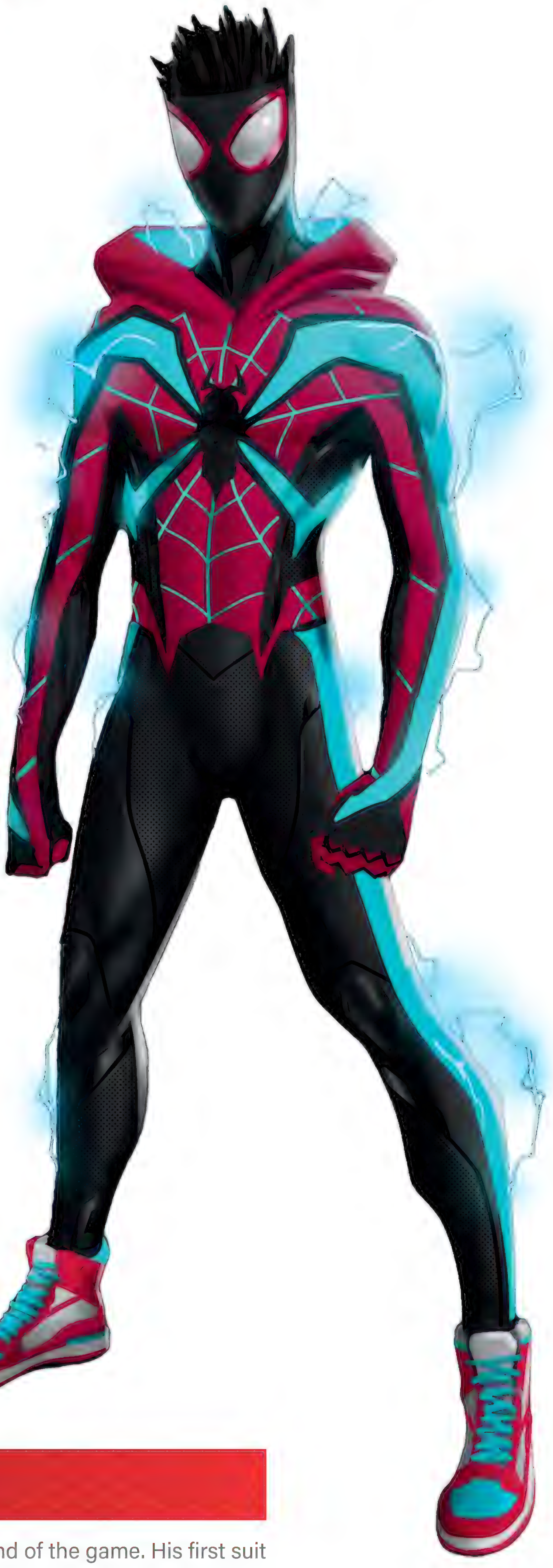
PETER PARKER (ANTI-VENOM SUIT)

The moment where Mister Negative and Miles put aside their differences and work together to create this suit is a big one. The Anti-Venom Suit is sleeker and cleaner than the Black Suit. Vertical design elements like the spider and the black lines contribute to a suit that looks quick and clean. A white version of the symbiote material is applied to the Anti-Venom Suit because it is still a form of the symbiote, if somewhat modified.









MILES MORALES (EVOLVED SUIT)

The Evolved Suit was designed to show that Miles has grown up and figured out some things by the end of the game. His first suit was a hand-me-down from Peter so we wanted to make something unique for Miles and highlight how he is different. We pushed the colors away from the typical black and red and into a palette that is his own. The colors are cooler overall, and the teal accents echo his Venom powers. The design also has a hood and the shoes were later replaced by custom Ultra 4D Mid Evolve shoes designed by adidas to showcase his personal style.

SUBWAY UNDERGROUND

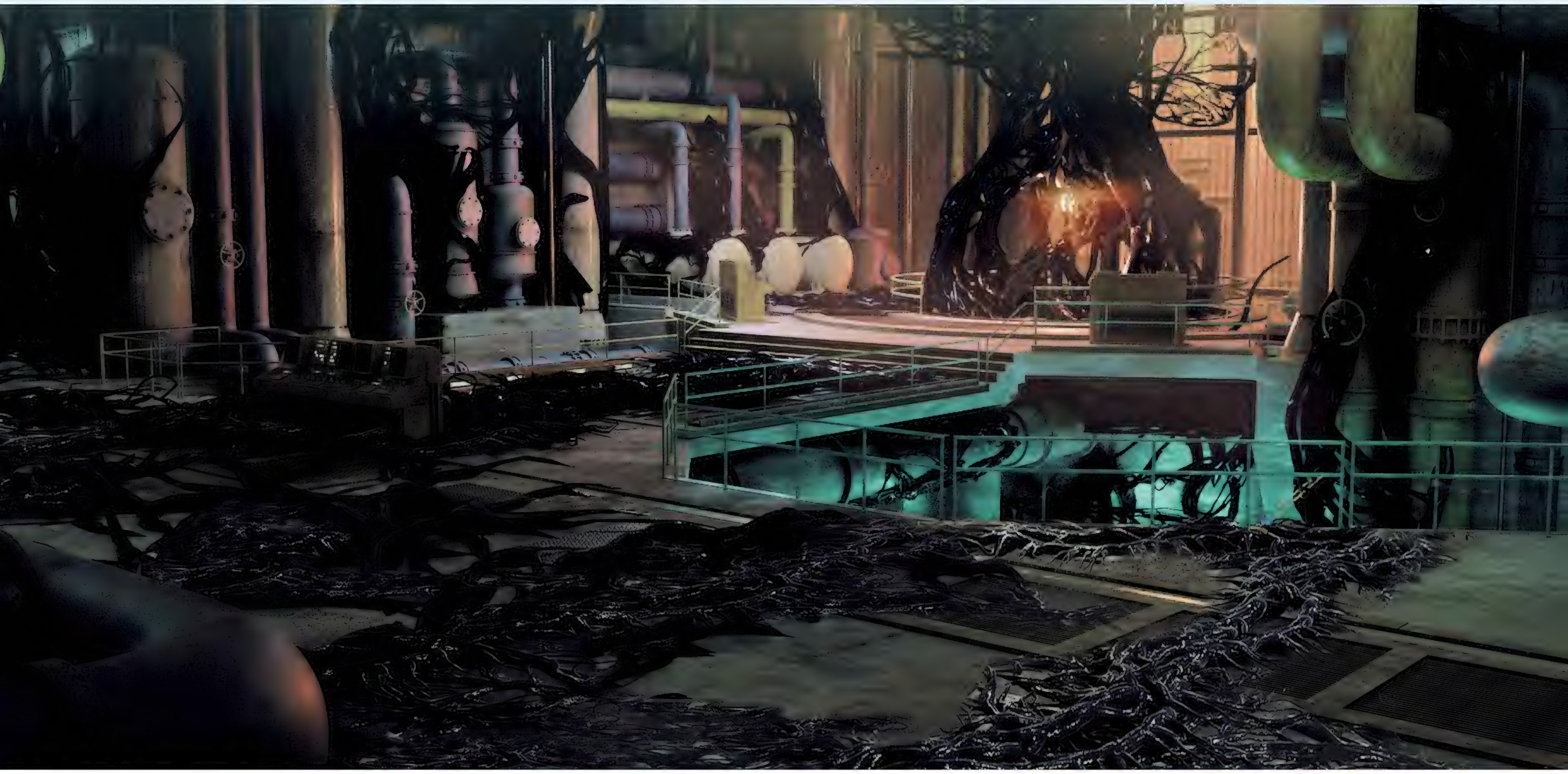
At this part of the mission, the symbiote presence is taking over the city including the underground subway areas. We wanted to show the symbiote's tendrils overpowering all kinds of surfaces and structures with such intensity that it organically grabs or binds itself to the surfaces. You can also see that it's so heavily present that it changes the properties of the air, such as humidity and temperature, to create a foggy cave or a passageway into darkness.

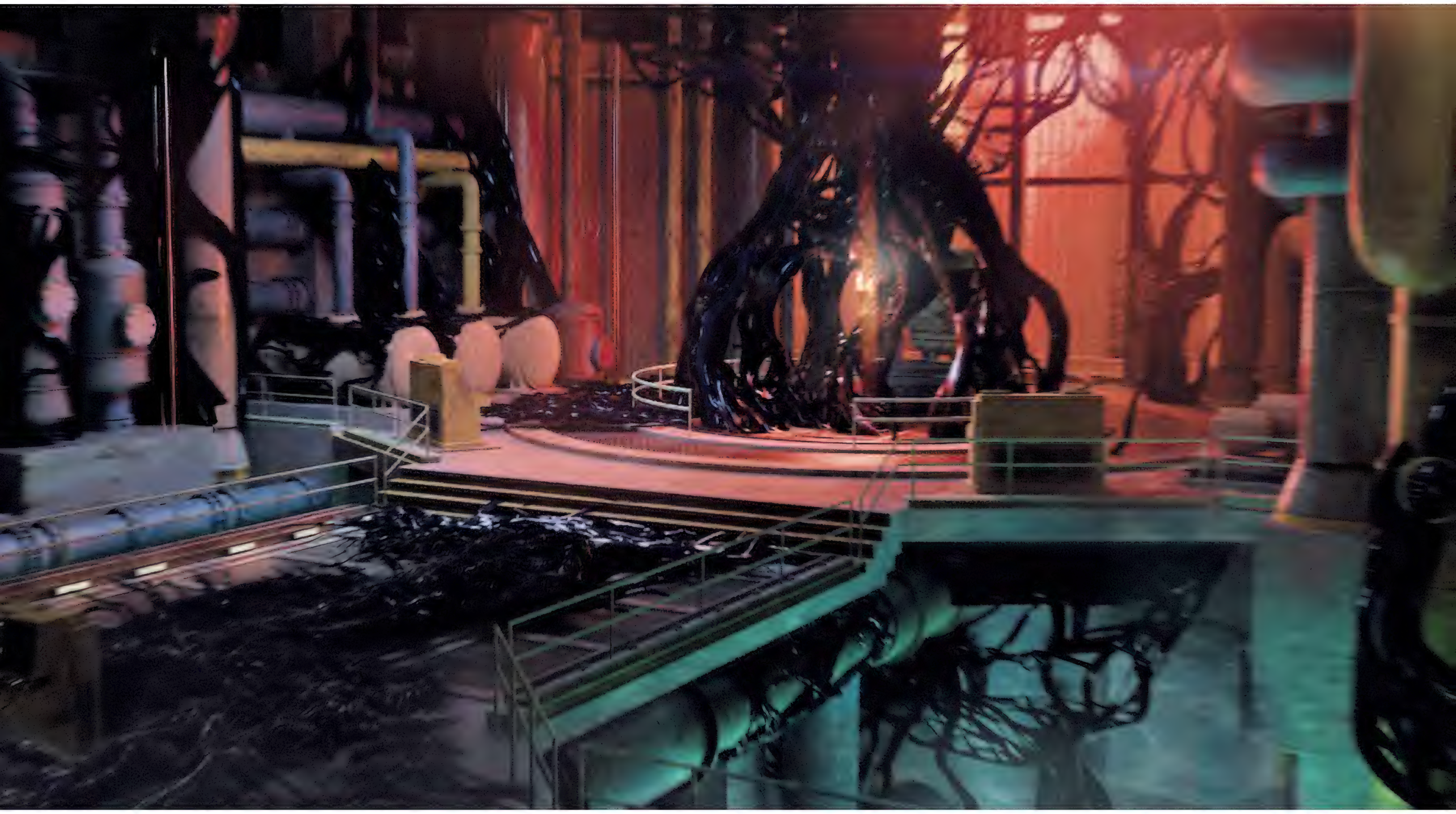
The idea here was to make the subway feel like an area after an alien invasion where everything looks different and deserted. We wanted the lighting to be minimal and densely atmospheric to evoke a bit of mystery about what lies ahead. We pushed environment art and color temperature to help generate anticipation for the imminent encounter with Venom right at the symbiote's nest.

SYMBIOTE NEST

Spider-Man looks for Harry after he turns into Venom. His search takes him to a subway tunnel where Rio and Ganke are also trapped. Even though we spent a lot of time working on symbiote tendrils on the characters we still had to search for the right style for the environment tendrils. The tendrils covering the world are so big that some of the ideas that worked on the characters didn't work at this larger scale.

We noticed that applying tendrils too thickly on the environment didn't work very well because it made gameplay spaces monochromatic, with dark characters against dark backgrounds, so we had to thin out some of the tendrils in areas where visibility was low. We also found that clustering tendrils into larger bundles added a lot of detail without covering all the buildings and streets. What looks good in concept doesn't always translate to the game but we use concepts to give us a good starting point.





METEORITE CHAMBER

The meteorite isn't very large but it does show up in a very large chamber so we needed to make it stand out since it was one of the main objectives in the last mission. We put the meteor on a platform with a walkway leading up to it and made the space taller so we could place symbiote tentacles reaching up from the meteorite to the ceiling to further emphasize it. Red lighting comes from the meteorite and effects were added in-game to further highlight the objective. A lot of problems concept artists solve have to do with making sure players know where they are supposed to go and what they are supposed to do.

SYMBIOTE HIVE MIND

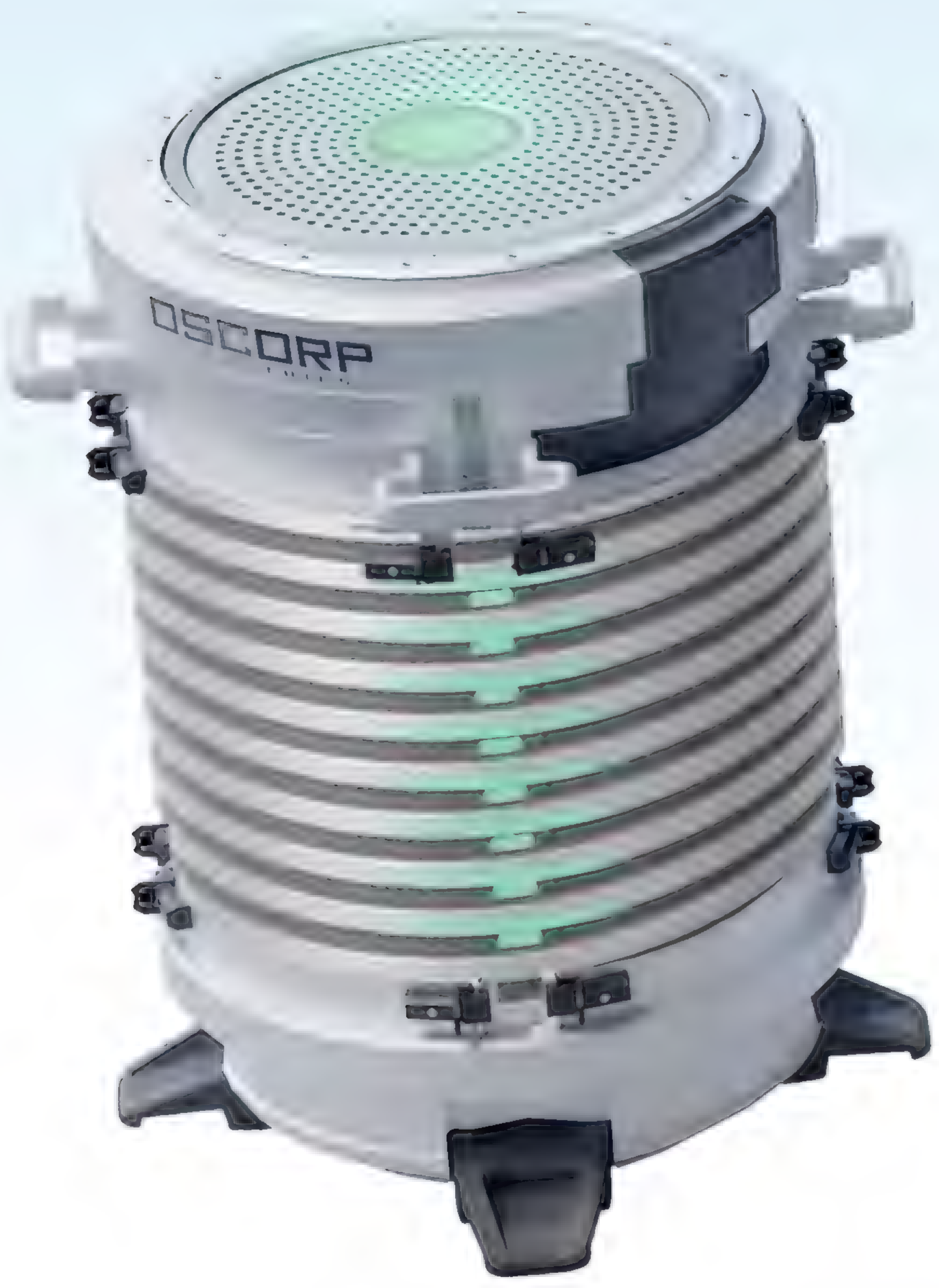
At this point in the game, our heroes learn that symbiote nests, symbiotes, and the meteorite are all interconnected through a hive mind, an entity consisting of a large number of symbiotes working as one to control and build an unstoppable army with the goal of creating a new planet for itself. The challenge was how to visually represent the hive mind as a playable space that feels both ethereal and otherworldly.

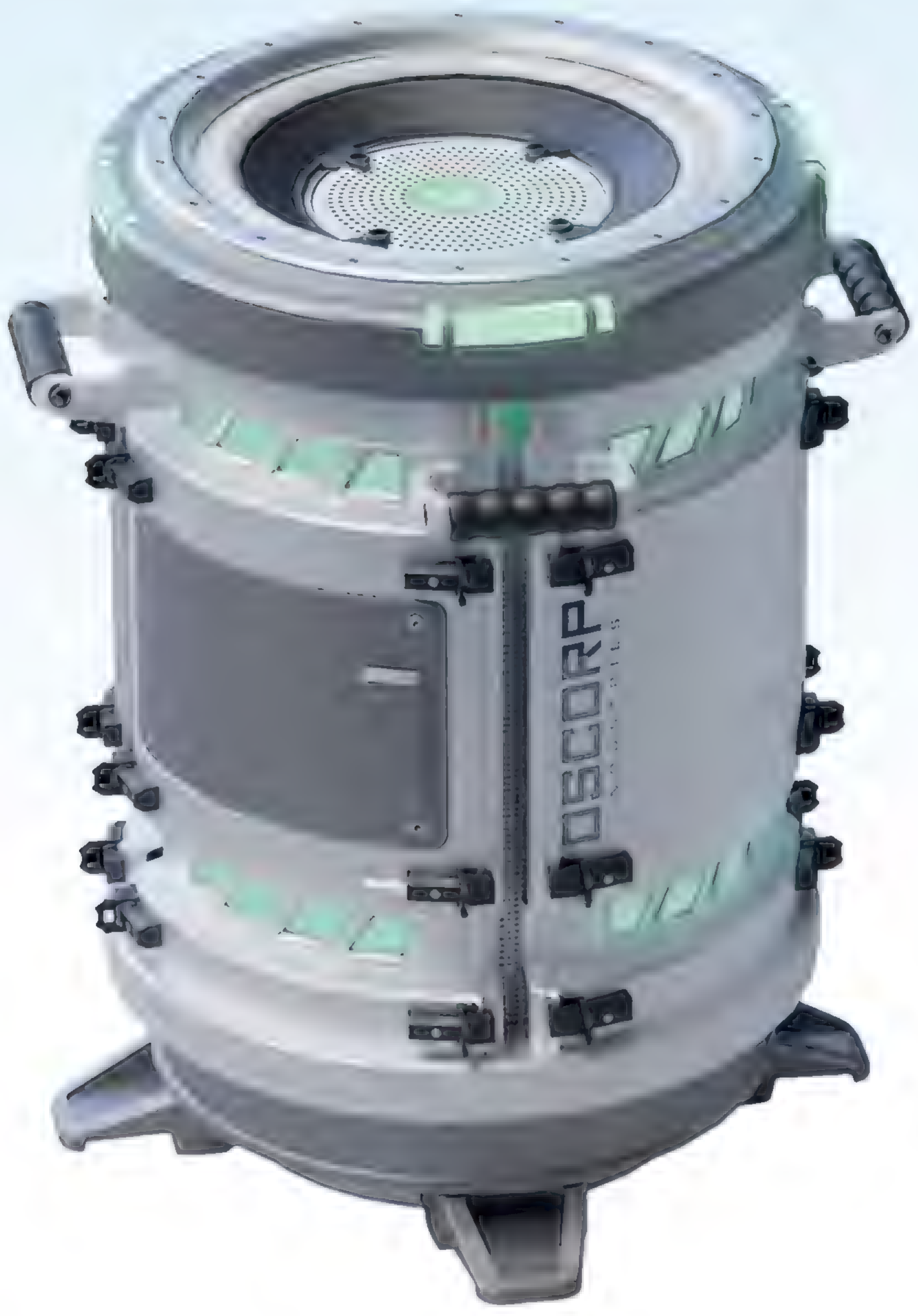
We envisioned an area where the symbiote tendrils interconnect like neural pathways in the human brain. It became a large area with many paths that ultimately lead to a convergence point but still feels endless. We also wanted to create some visual contrast from the commonly seen neural pathways imagery so we made it predominantly red with a cosmic atmosphere to suggest that, just like the universe, the hive mind is always expanding.

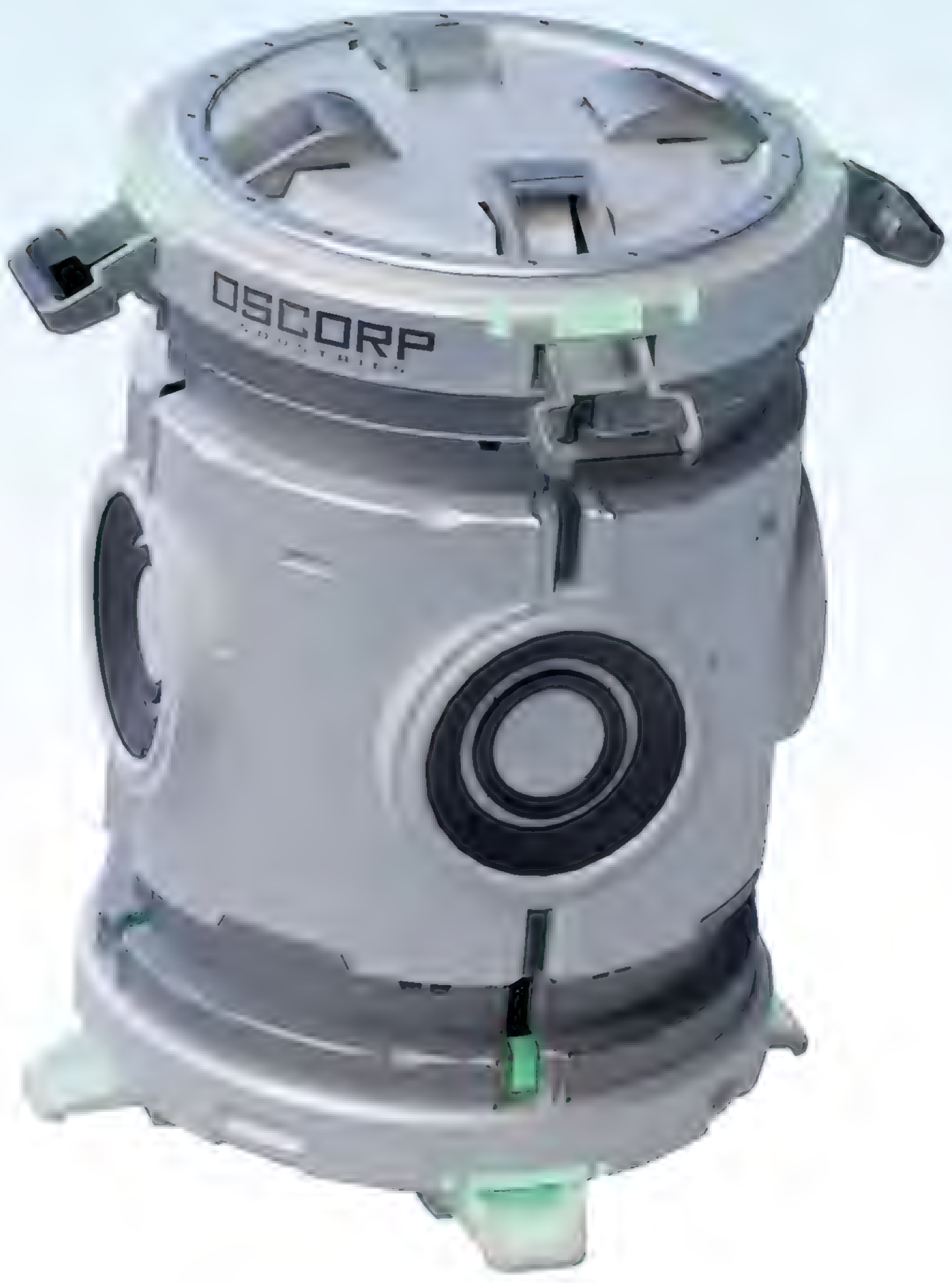
THE FINAL FIGHT

This image focuses on the struggle between Venom and Spider-Man. We wanted the fight to feel visceral and heartbreaking. Peter's suit is heavily damaged as he grabs Venom's tongue and Venom grabs his head with his massive clawed hands. It brings the showdown between friends up close and personal. A childhood photo of them goes flying during the battle.

While this image captures the emotions perfectly, it doesn't show the critical role that MJ and Miles play to save Harry. There were a lot of elements to wrap up by the end of the game and the mission grew more and more ambitious to give all the character arcs a sense of closure as well as provide a satisfying gameplay experience after an epic journey.




OSCORP INDUSTRIES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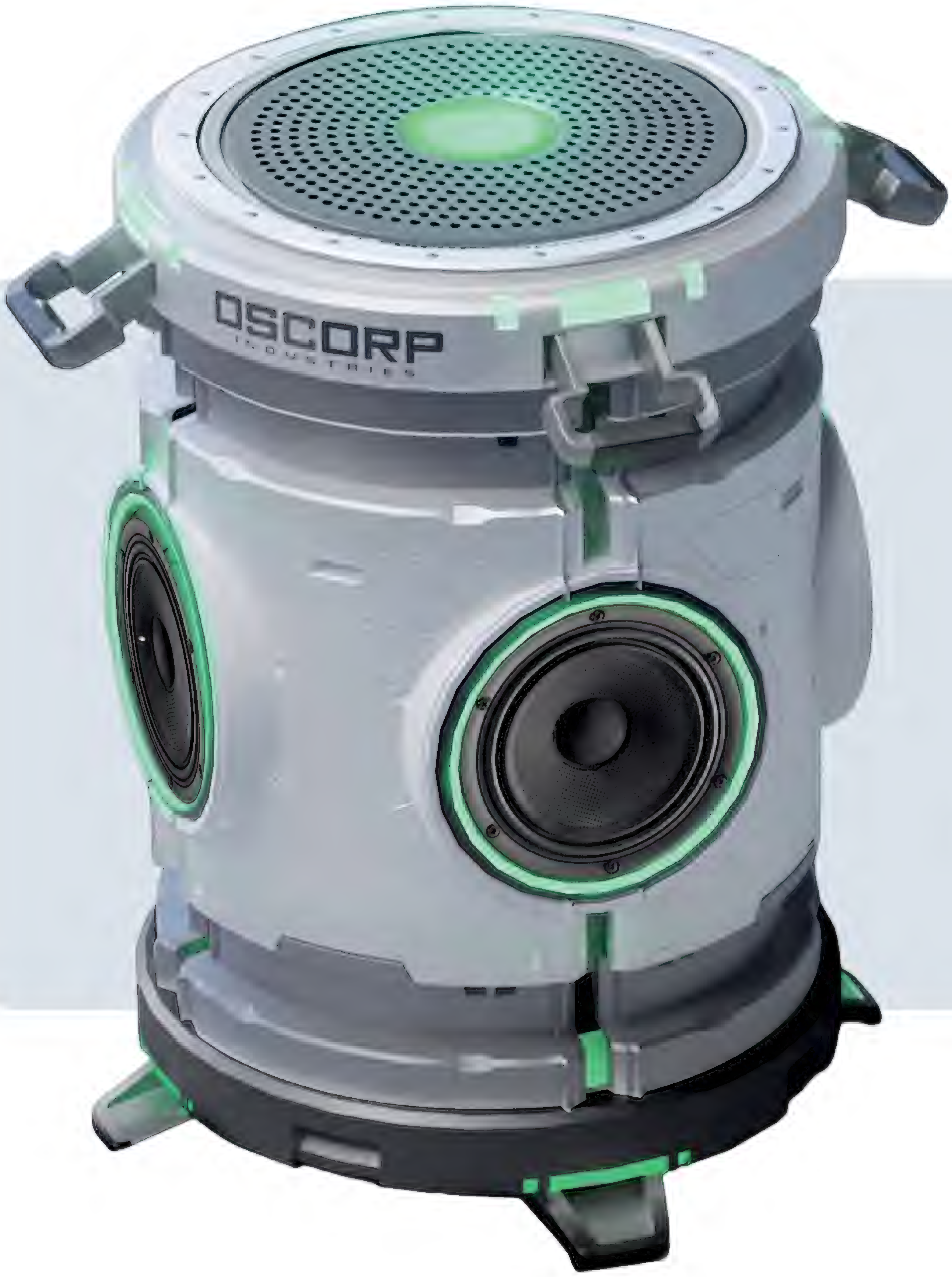
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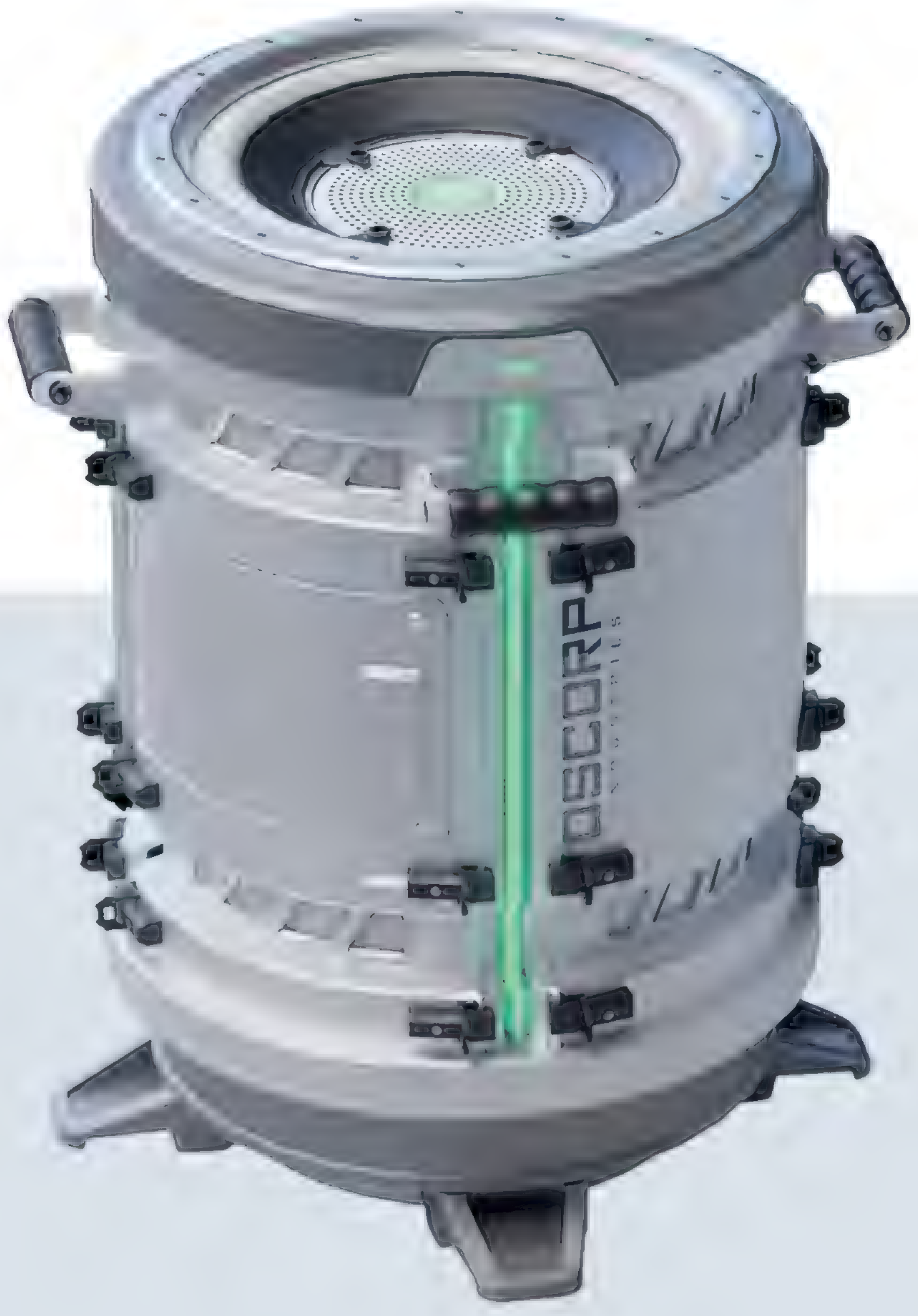
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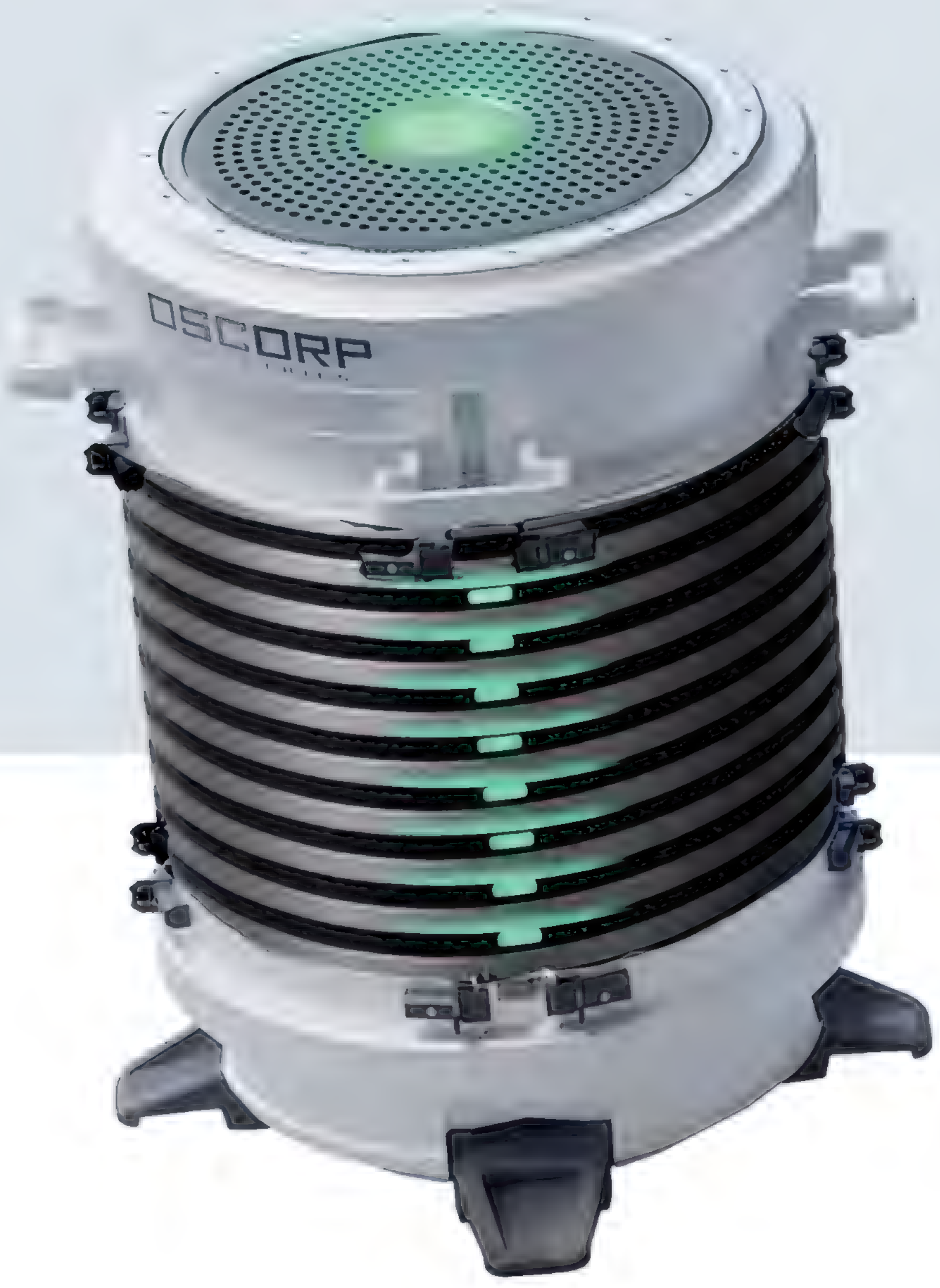
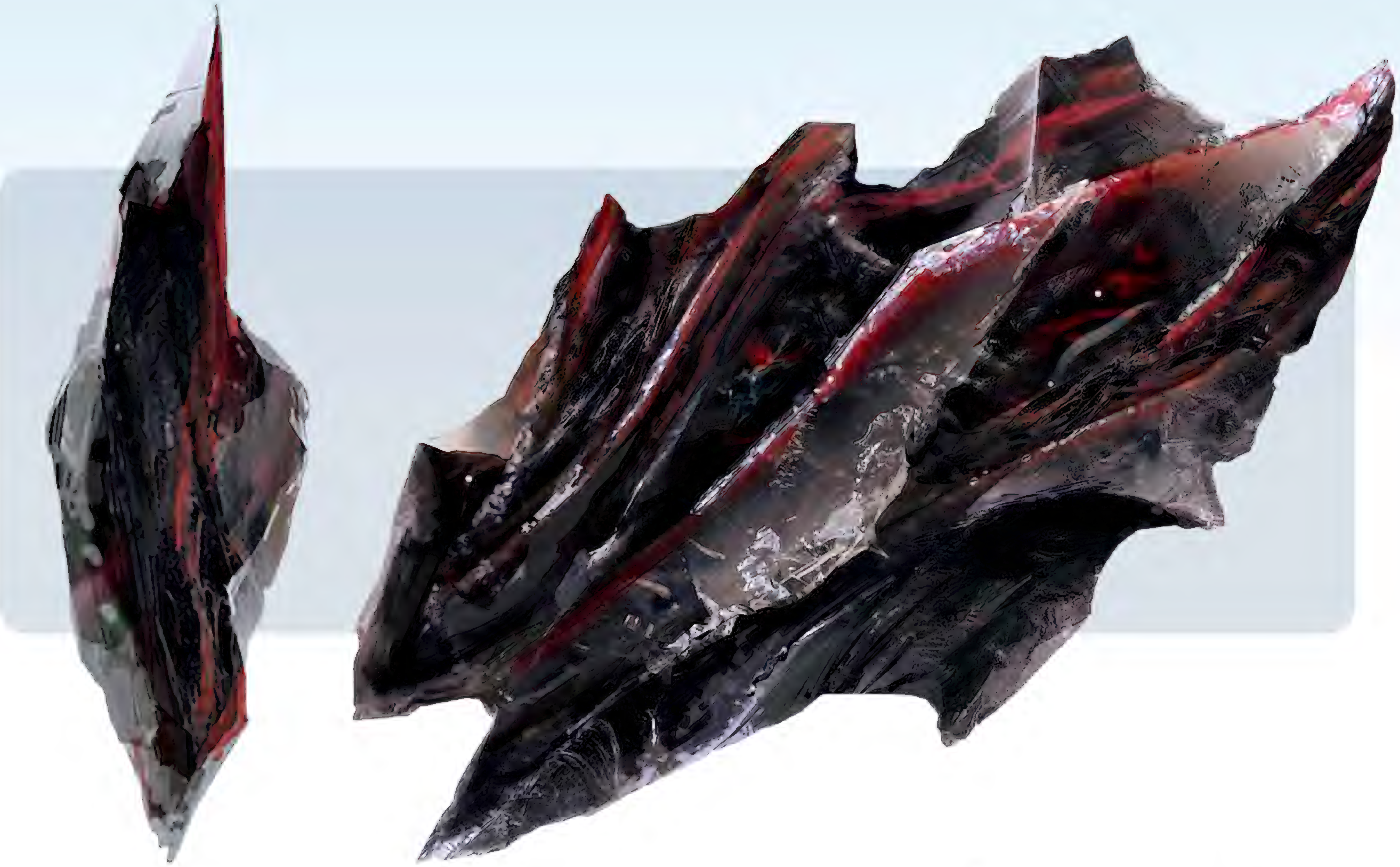
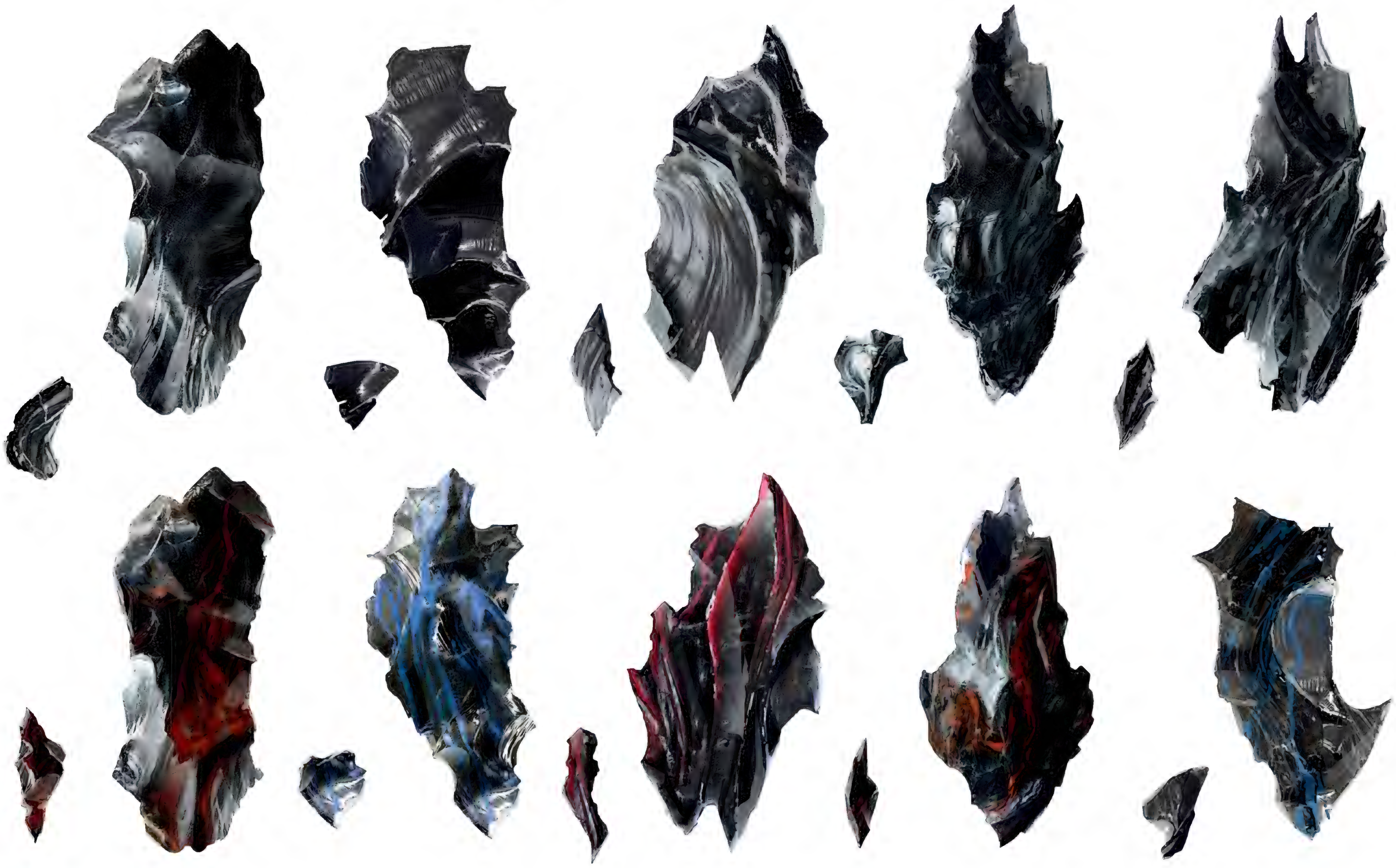


SONIC BARREL

In the last mission, MJ shoots objects that produce a loud sound that can stop the symbiotes in their tracks. We try to use in-world objects for gameplay as much as possible but sometimes we need something that is very specific so we invent things that work for the gameplay and wrap the art and narrative around it. Because we wanted this object to be easy to understand in the heat of battle, we chose a design that had speakers on the sides as it is something most people would understand without explanation. It is better to keep gameplay objects as simple as possible for usability purposes.



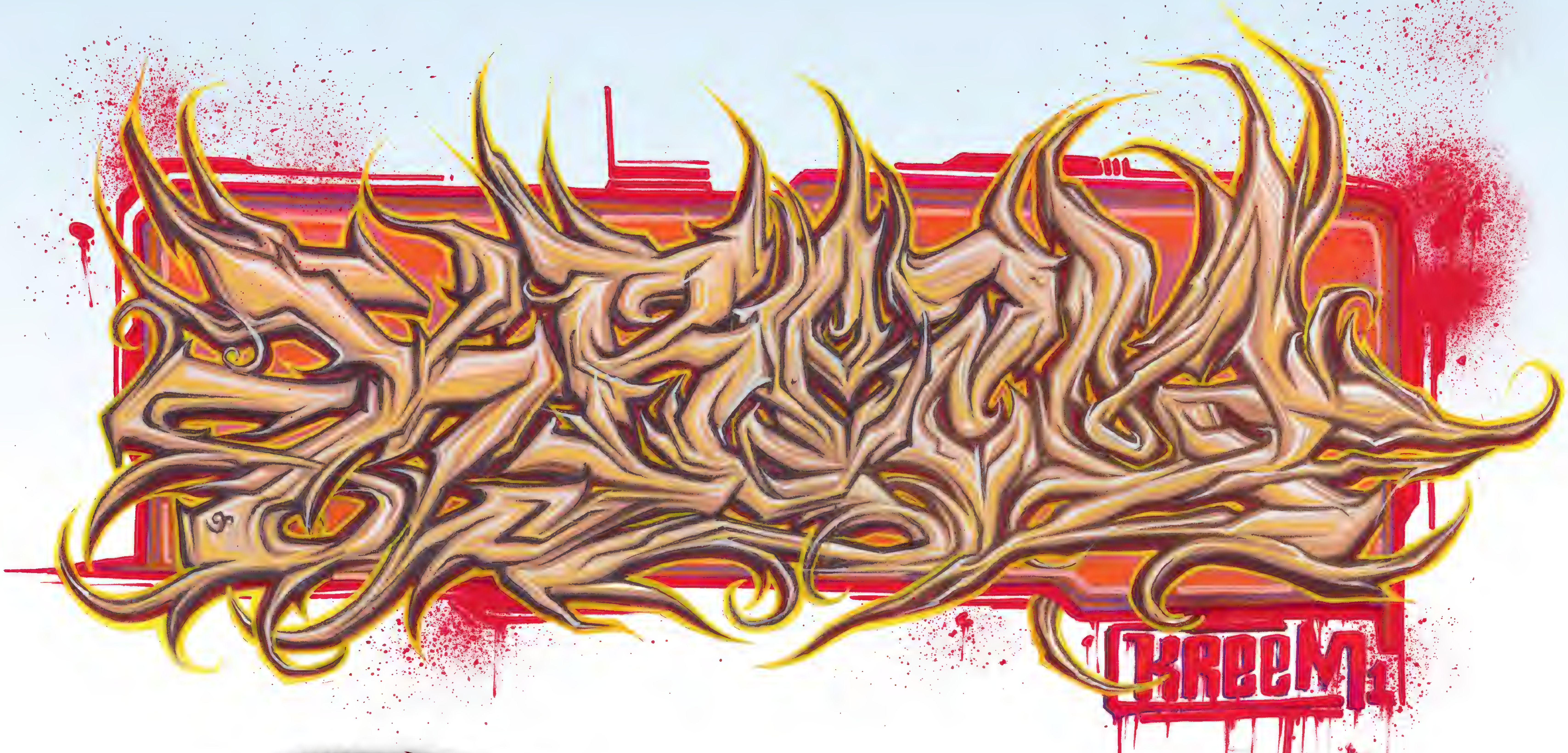


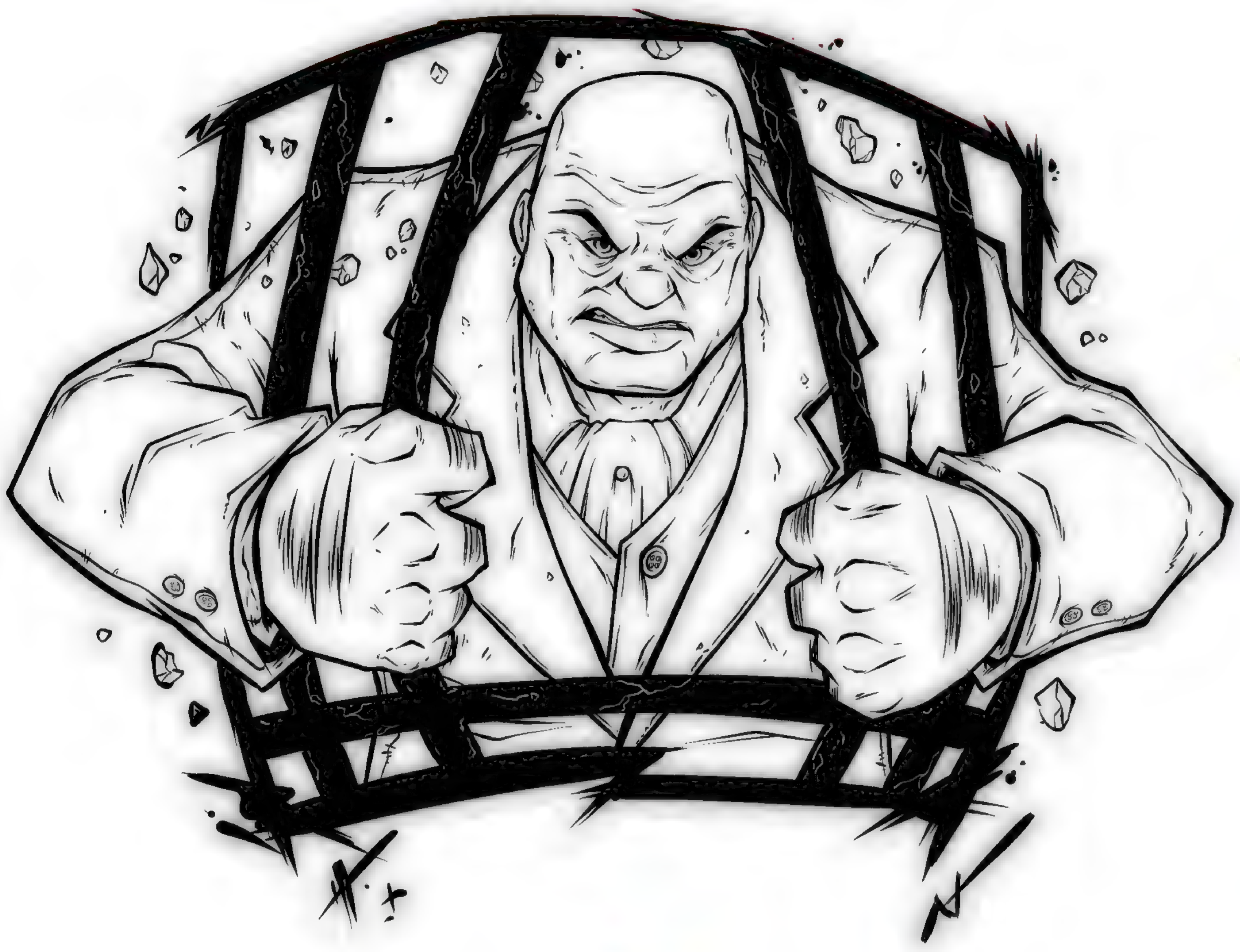
METEORITE

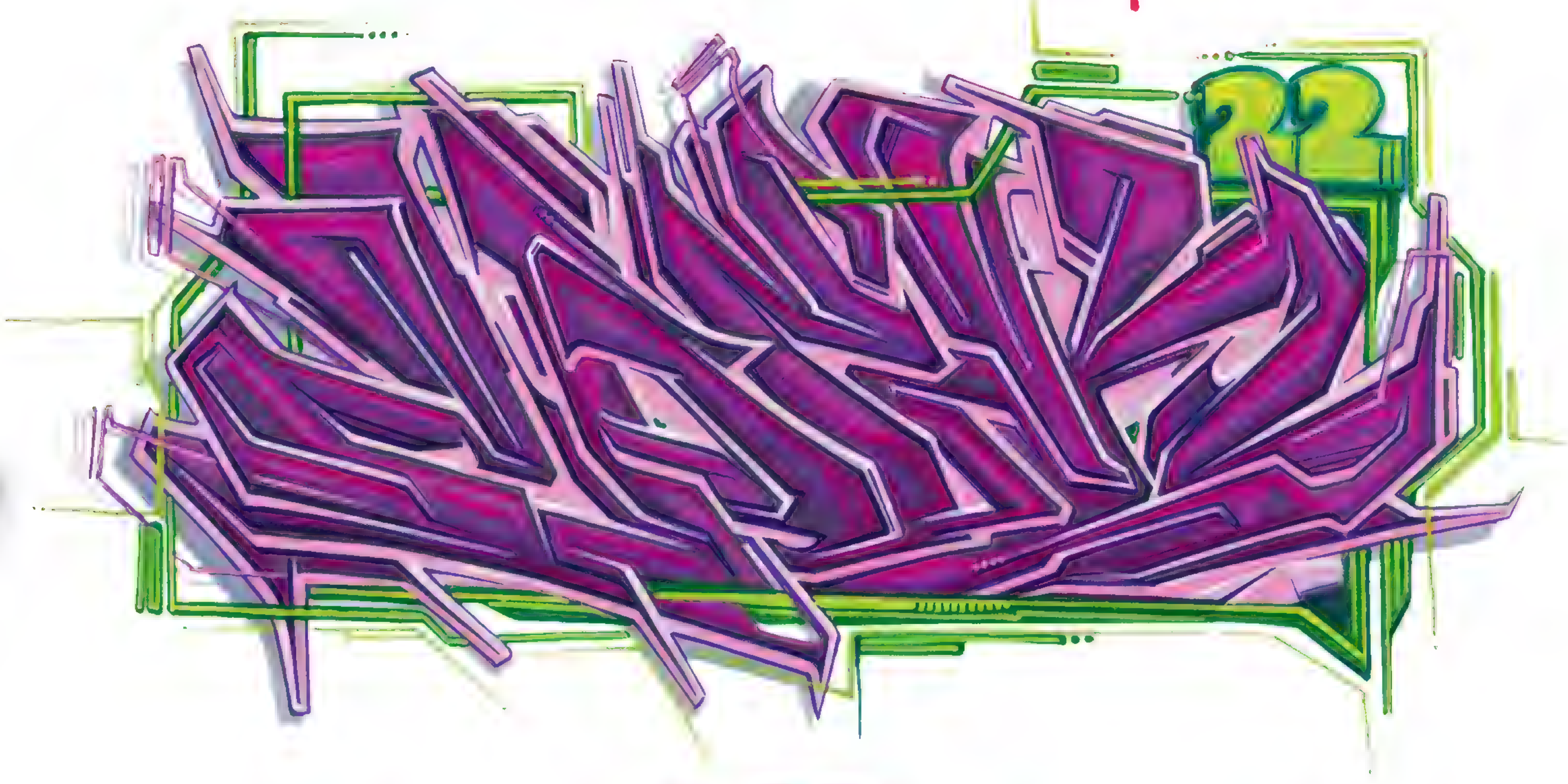
Venom needs the meteorite to enhance his power. We needed to ensure that it was alien, unique, and appropriately symbiote themed. Real meteorites don't check all of these boxes so we had to create something new. We chose shapes that were angular and hard so it would look aggressive and menacing. The black color is inspired by the black of the symbiote. Although it is not in the concept, when we modeled the meteorite, we also added the same spiral symbol found on all of the symbiotes to further emphasize their connection.

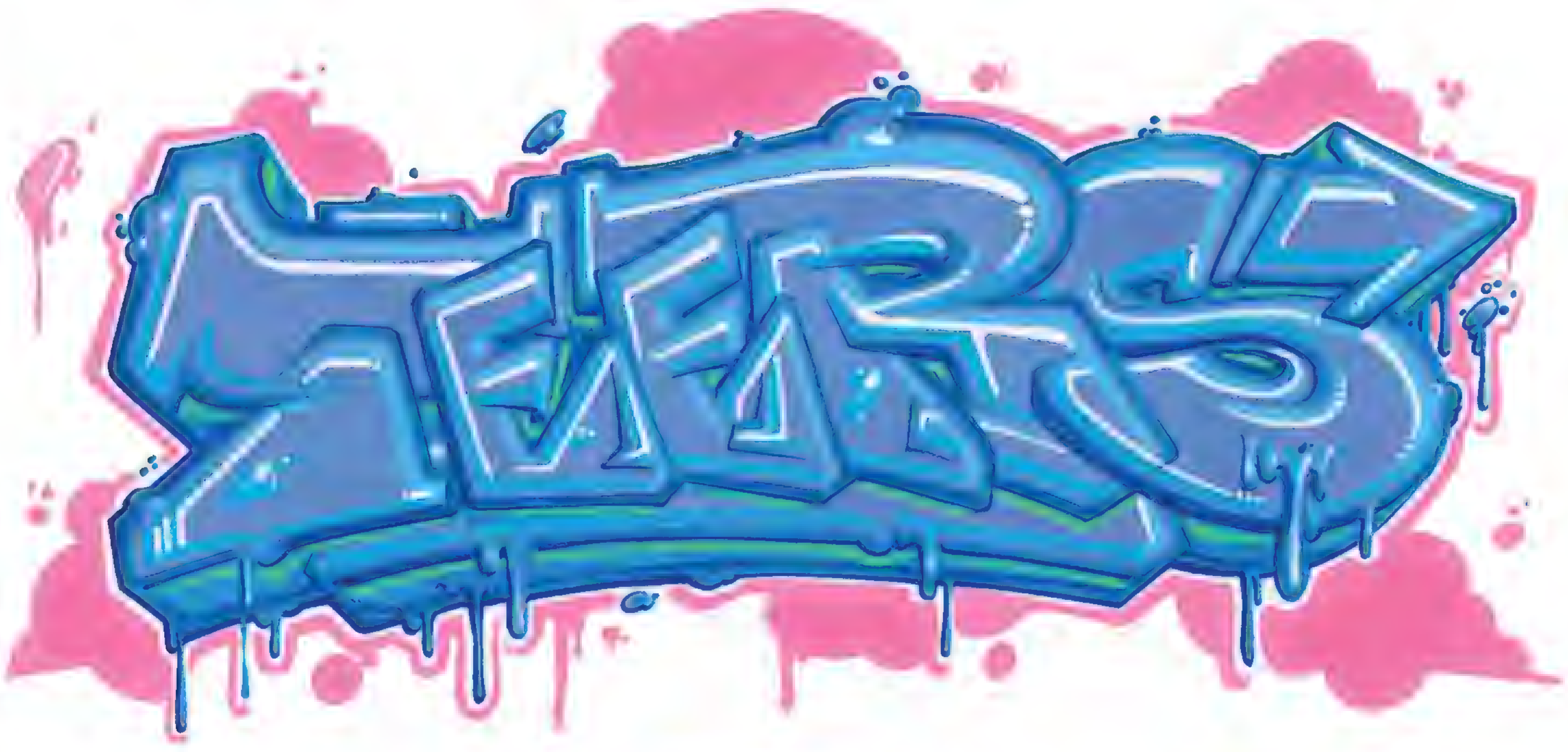
GALLERIES

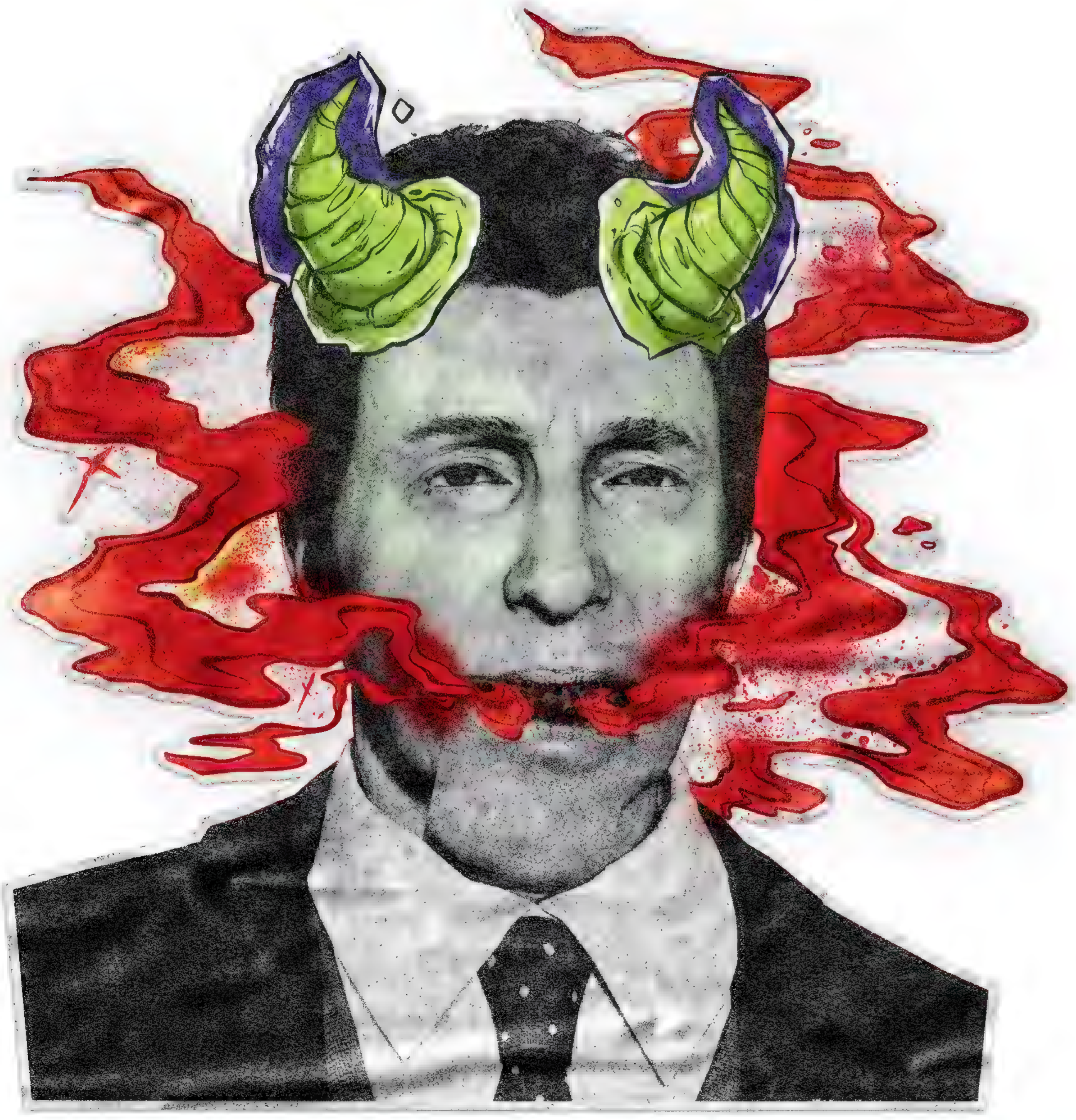
It takes a small army to blanket a city as large as Marvel's New York with art. There were many artists who created the wide range of murals, graffiti, and graphics found throughout the city. We also invited an unprecedented number of diverse and unique artists from video games, film, comics, and animation to participate in designing suits for the game. This human touch contributes to the unique visuals of the game and reflects our desire to showcase the range of talent working in creative industries today.

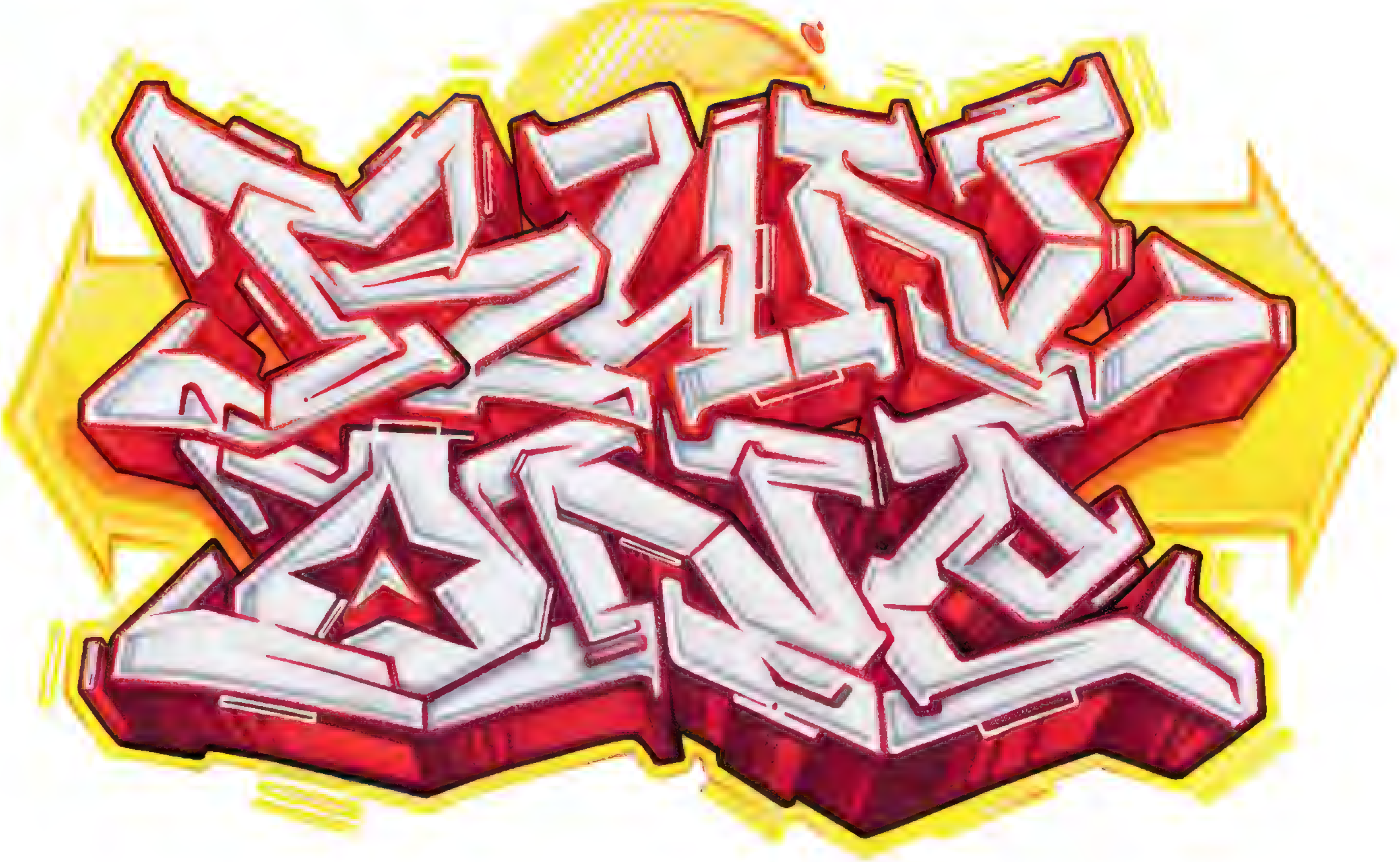






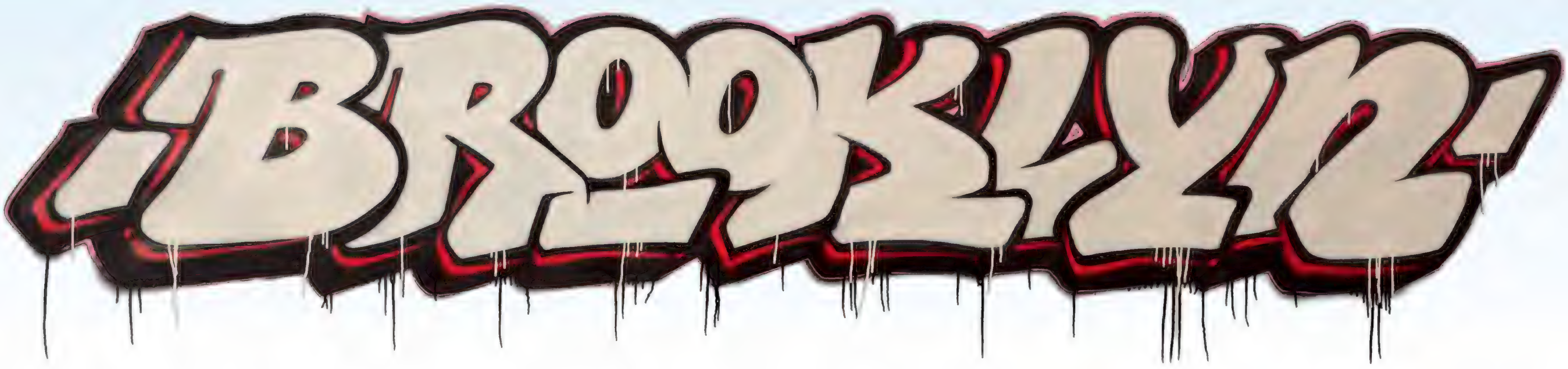


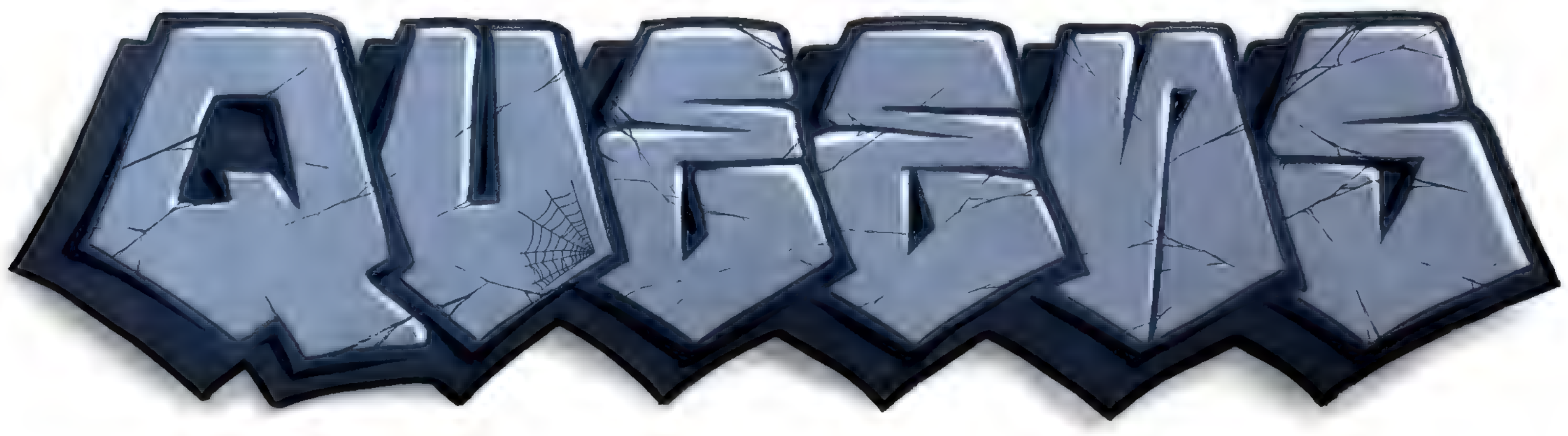


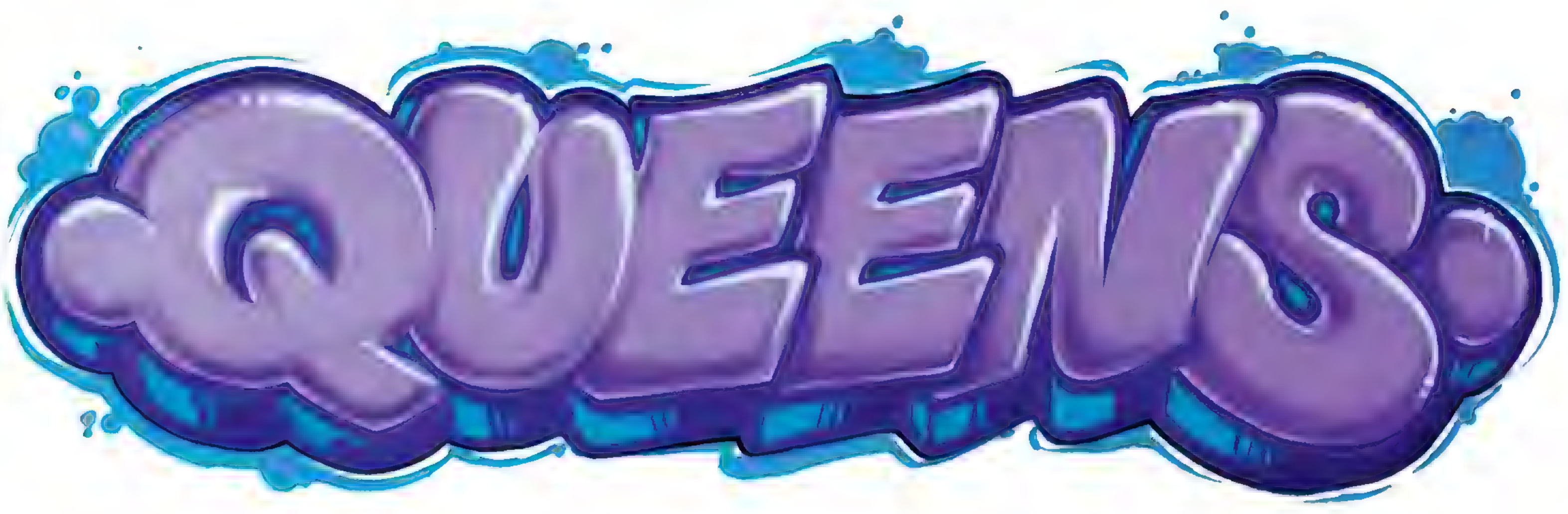


GRAFFITI

The graffiti needed to feel authentic to the world of Marvel's New York. We wanted to make sure we captured different styles and approaches to the graffiti, just like the variety you would find in the different boroughs of the city. We also wanted to tie some of the graffiti back to story points and characters within the world of Spider-Man, such as the Kingpin or the defaced Norman Osborn billboard.


BROOKLYN


QUEENS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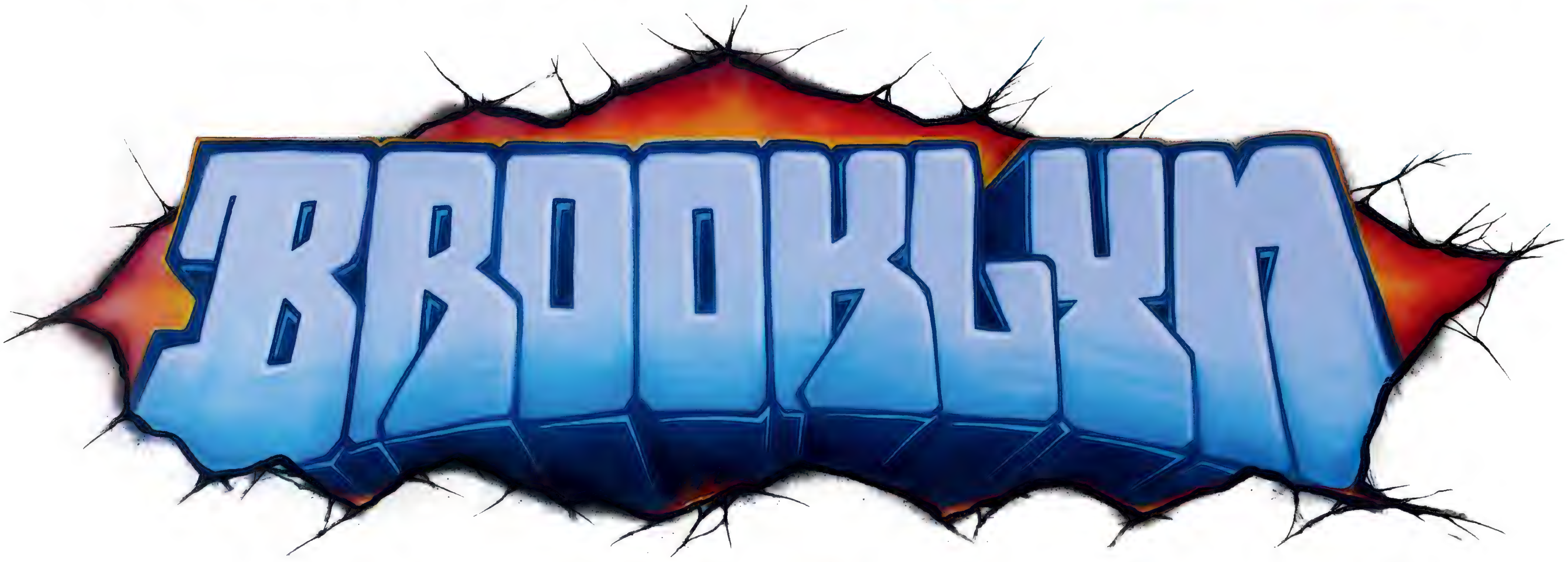
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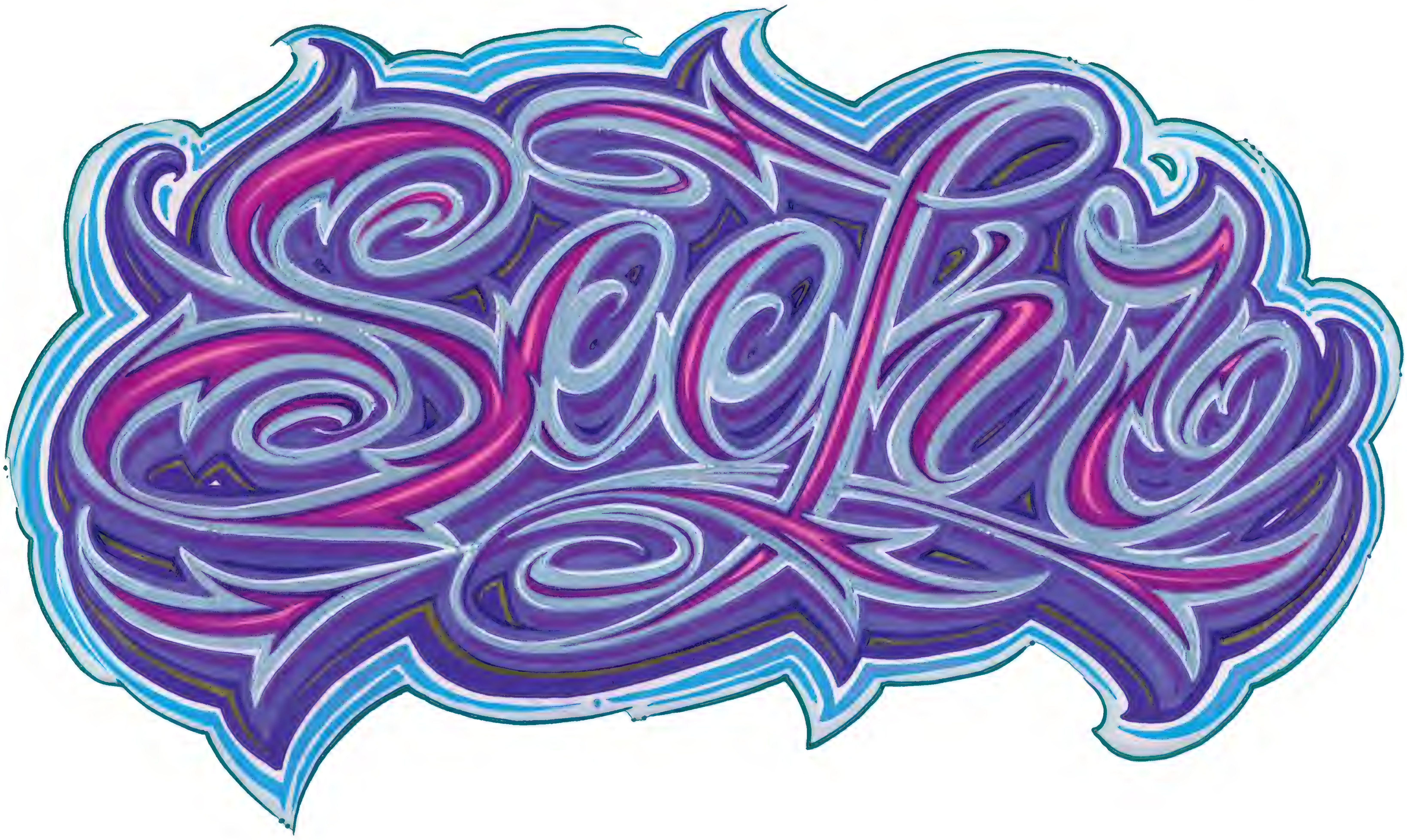
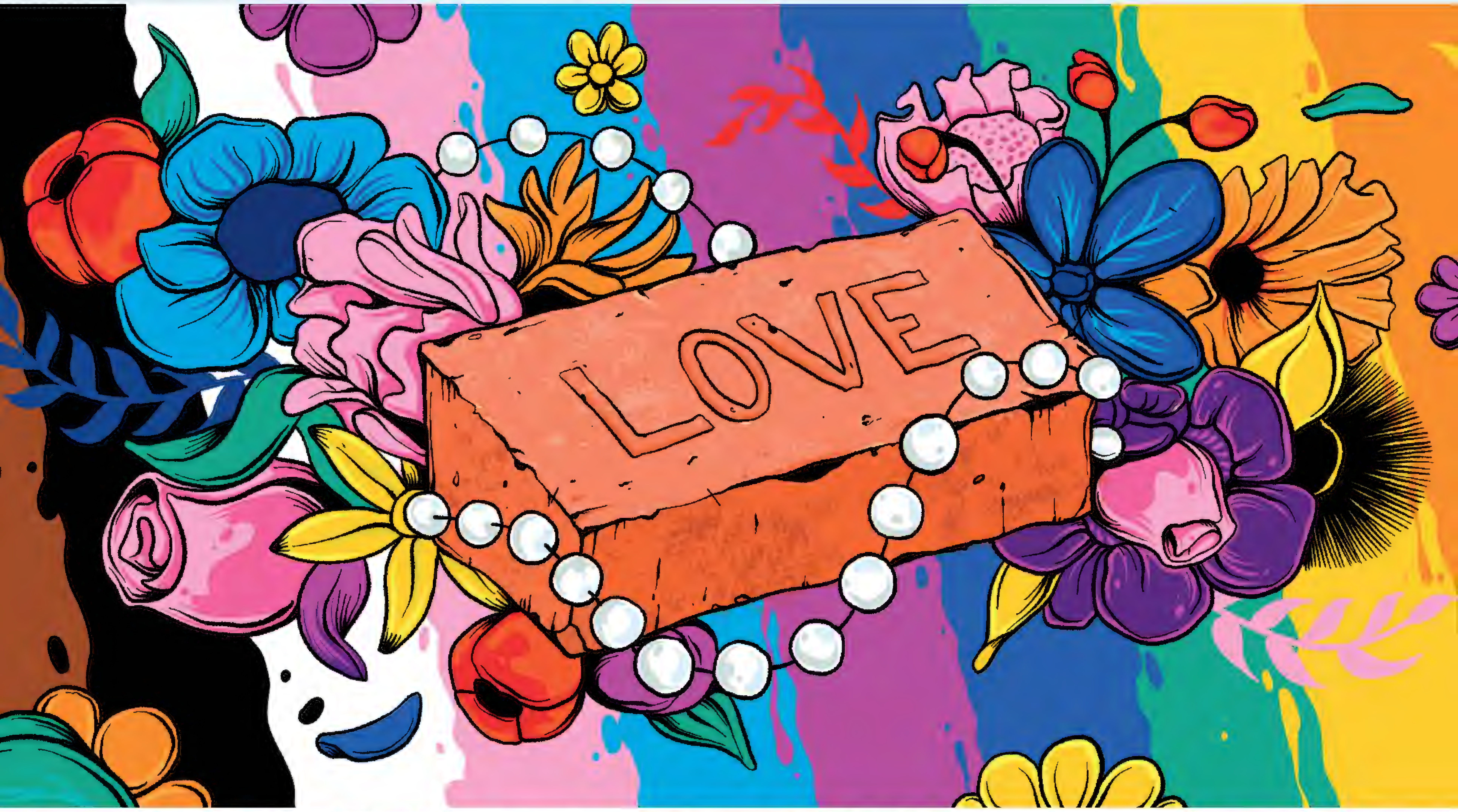
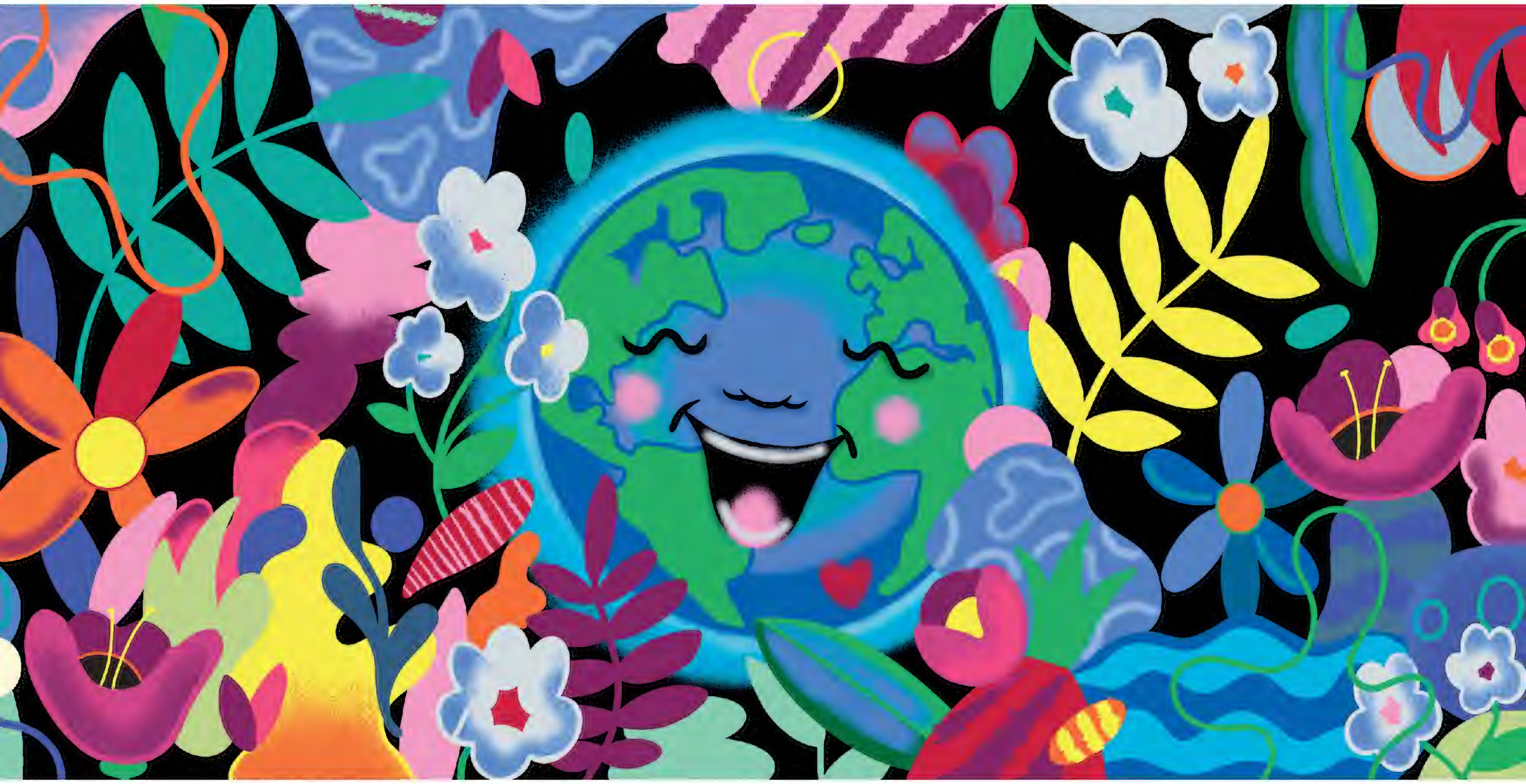
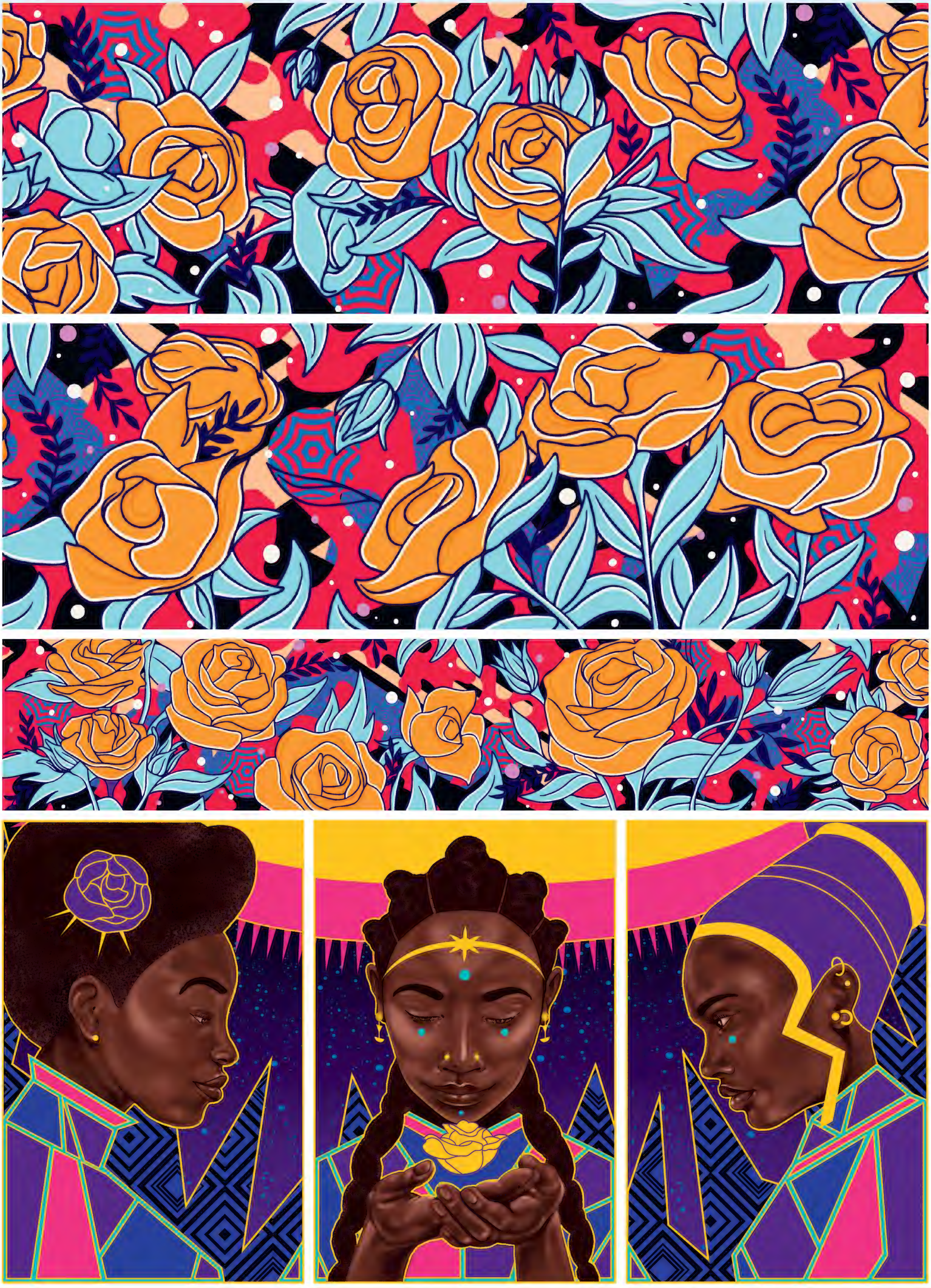




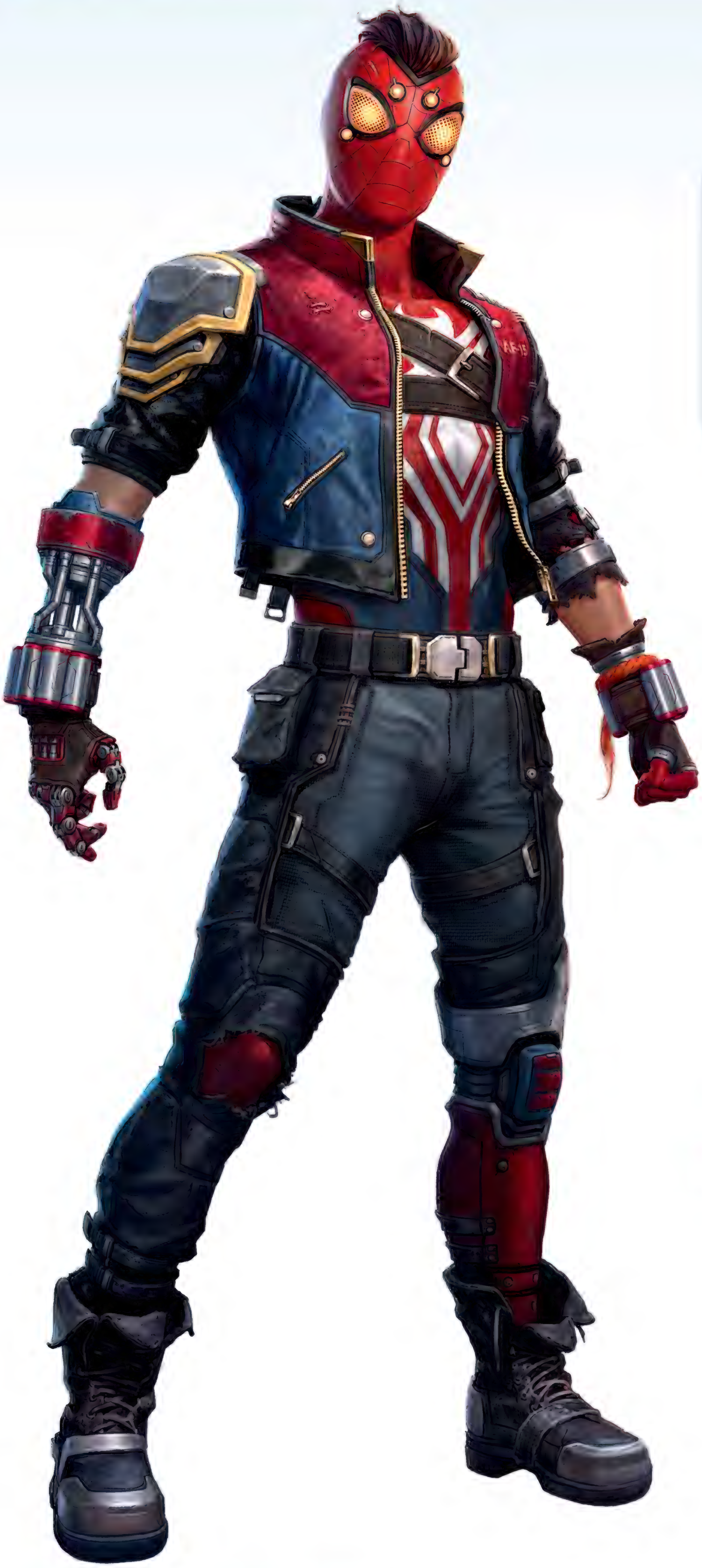


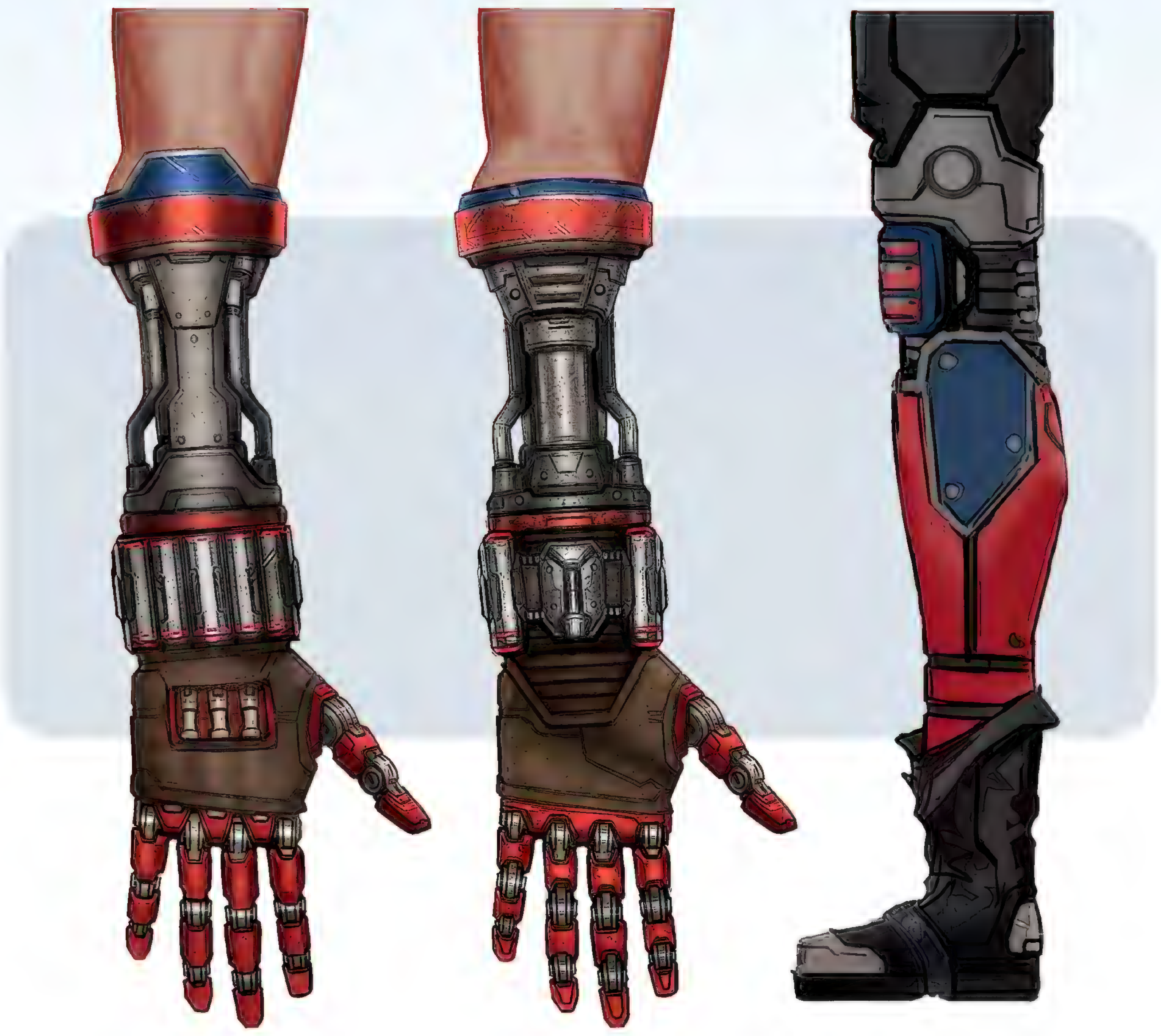
MURALS

We were able to share so many stories and perspectives throughout the city with the murals. We wanted to capture a lot of variety, showcasing different styles and approaches to the art while simultaneously sharing themes like strength and love. The murals' splashes of color add so much character and life to the city as you swing through the boroughs.

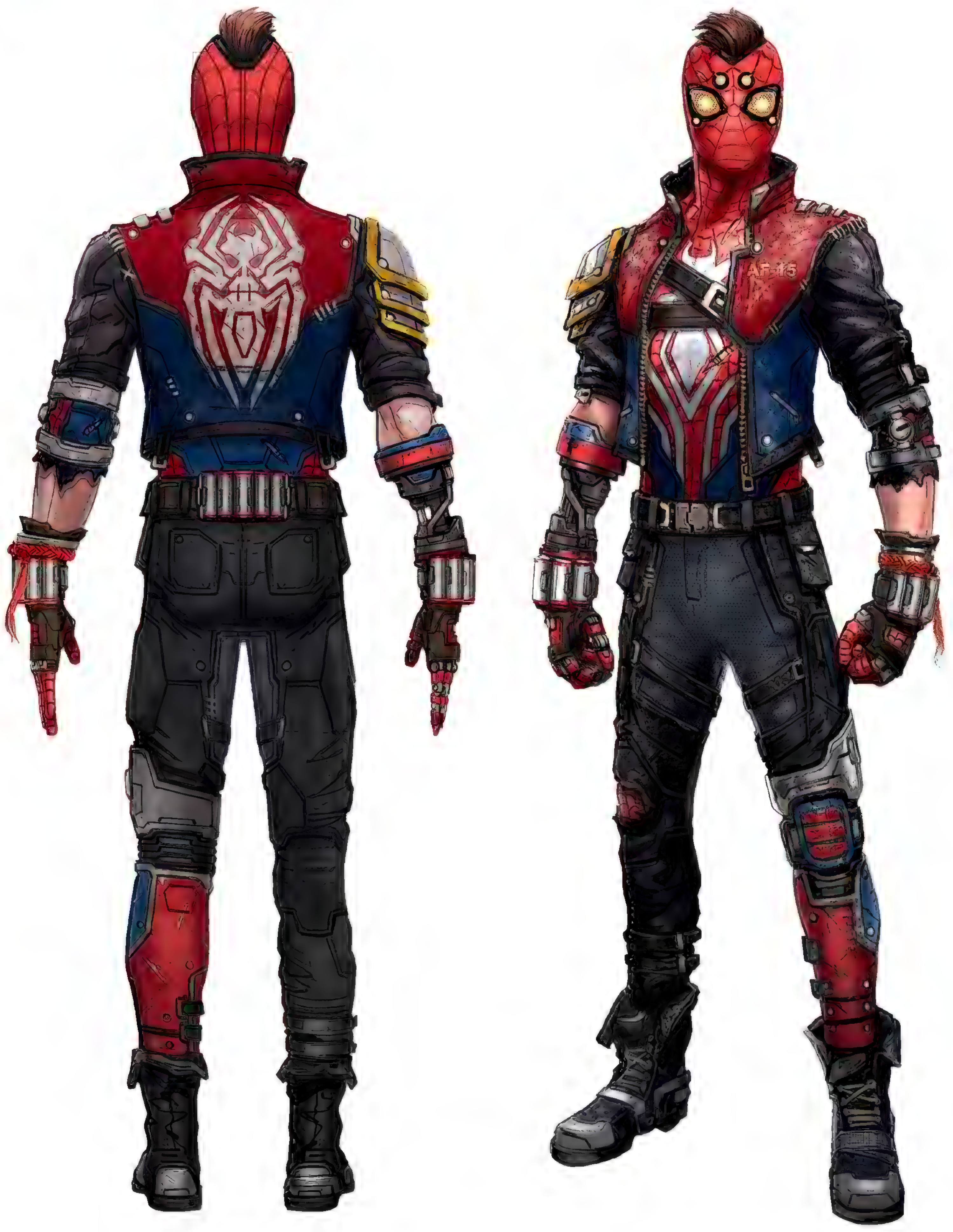


PETER'S SPIDER-SUITS





The design showcases functional elements, such as web-fluid canisters, reinforced and enhanced limbs and joints, and light tactical gear. A lock of Mary Jane's hair is a memento that can hold various meanings, creating hints of backstory. Weathering also adds additional layered context.

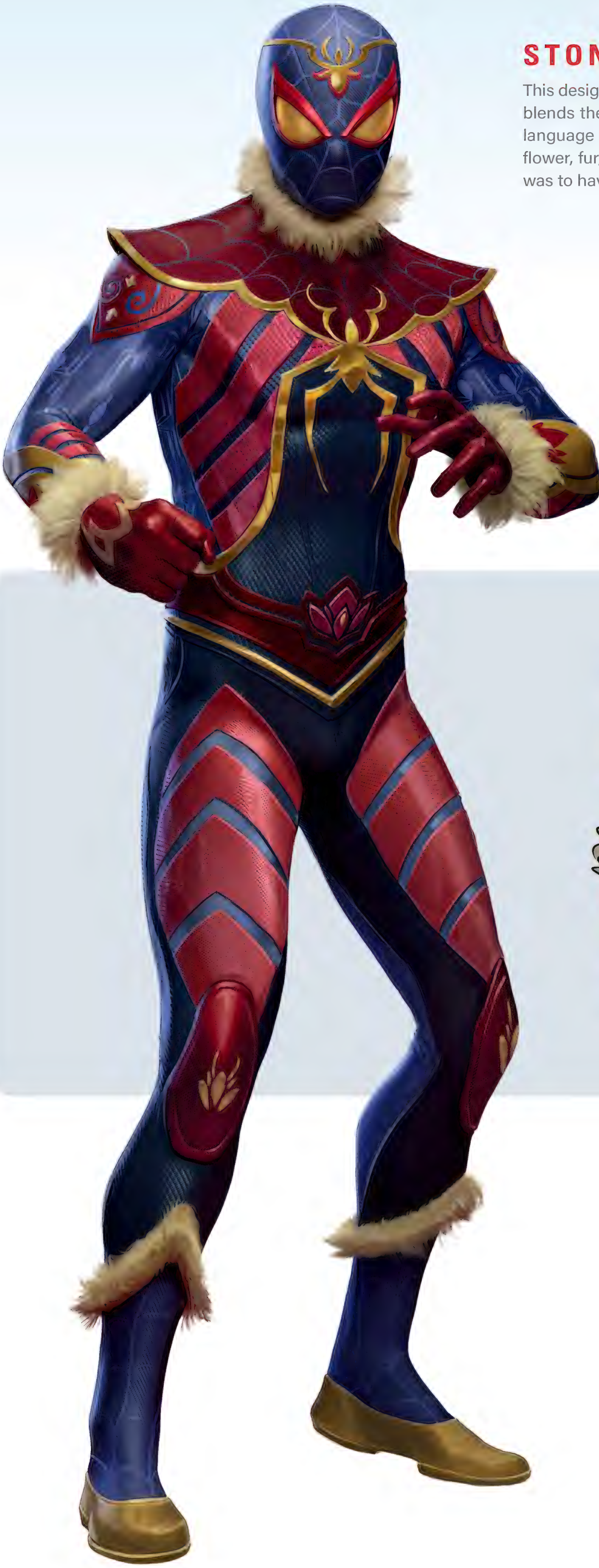


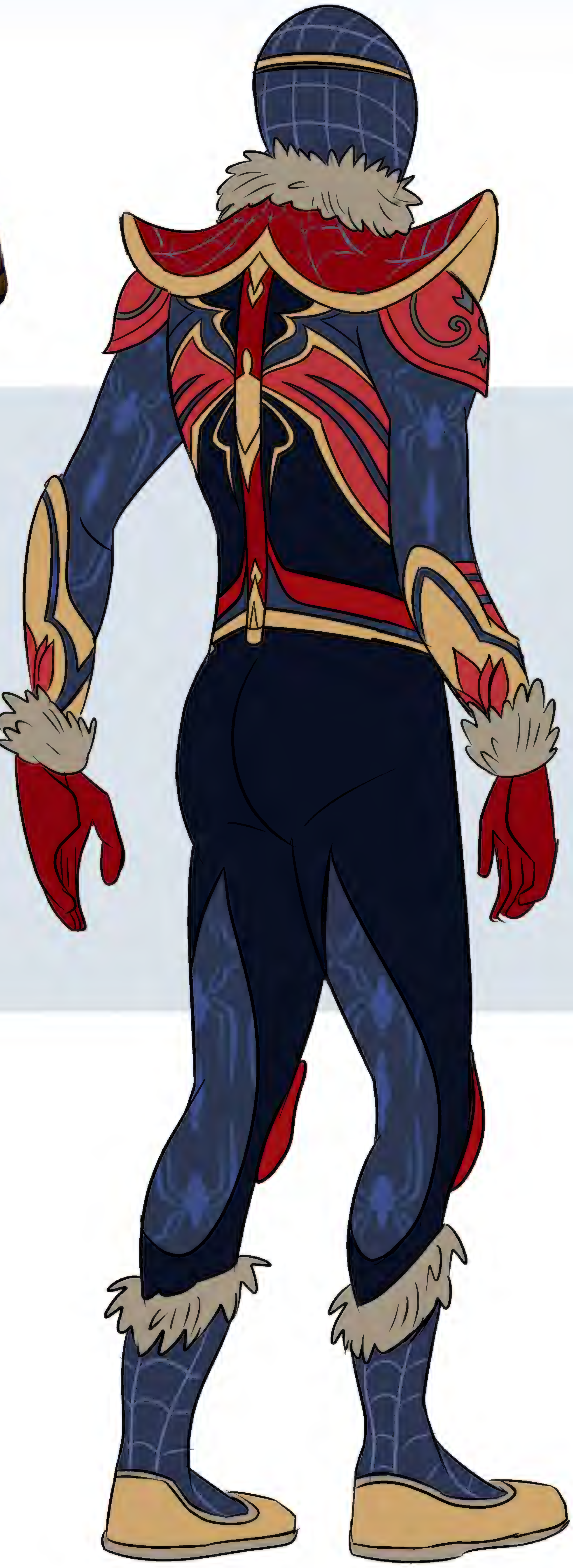
APUNKALYPTIC SUIT

We wanted a design for Peter that suggested a story and history that reflects the future that might be if a few things were just a little different. This design by Jerad S Marantz is edgier with a more pronounced attitude, while still being true to his core character. The design shows how he would lean into his engineering background to augment and enhance whatever was necessary for the challenges ahead. The layer of clothing over his suit serves both his sense of style as well as the needs of functional design. If the world got a little tougher, Spider-Man would always step up to the challenge.

STONE MONKEY SUIT

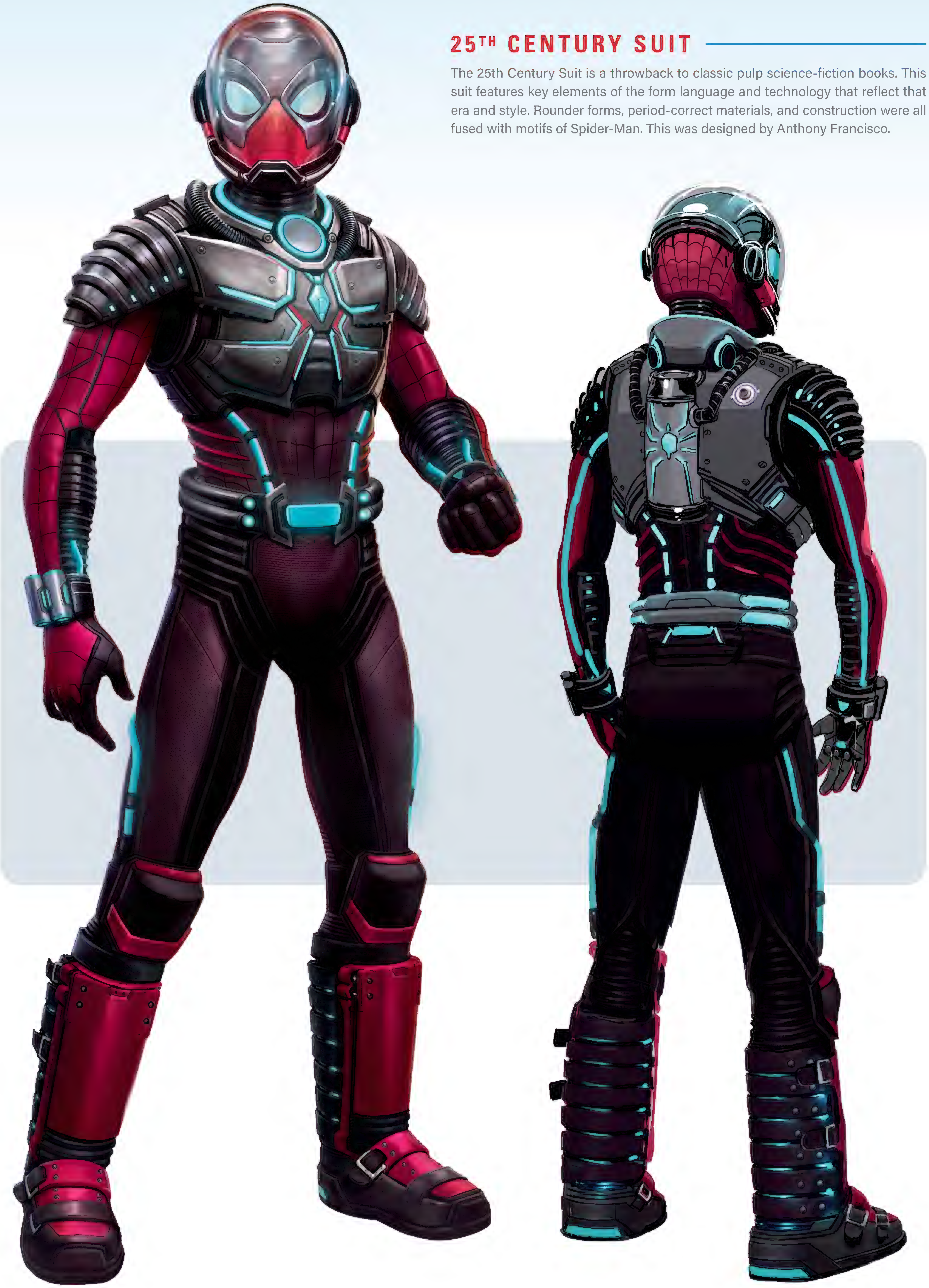
This design by Victoria Ying showcases an alternate take on Spider-Man which blends the mythical legend of the Stone Monkey with the shape and design language that are iconic for Spider-Man. Elements like the crown, staff, lotus flower, fur, and cloud motifs were interlaced throughout the design. The goal was to have a seamless integration that paid homage to both the heroes.

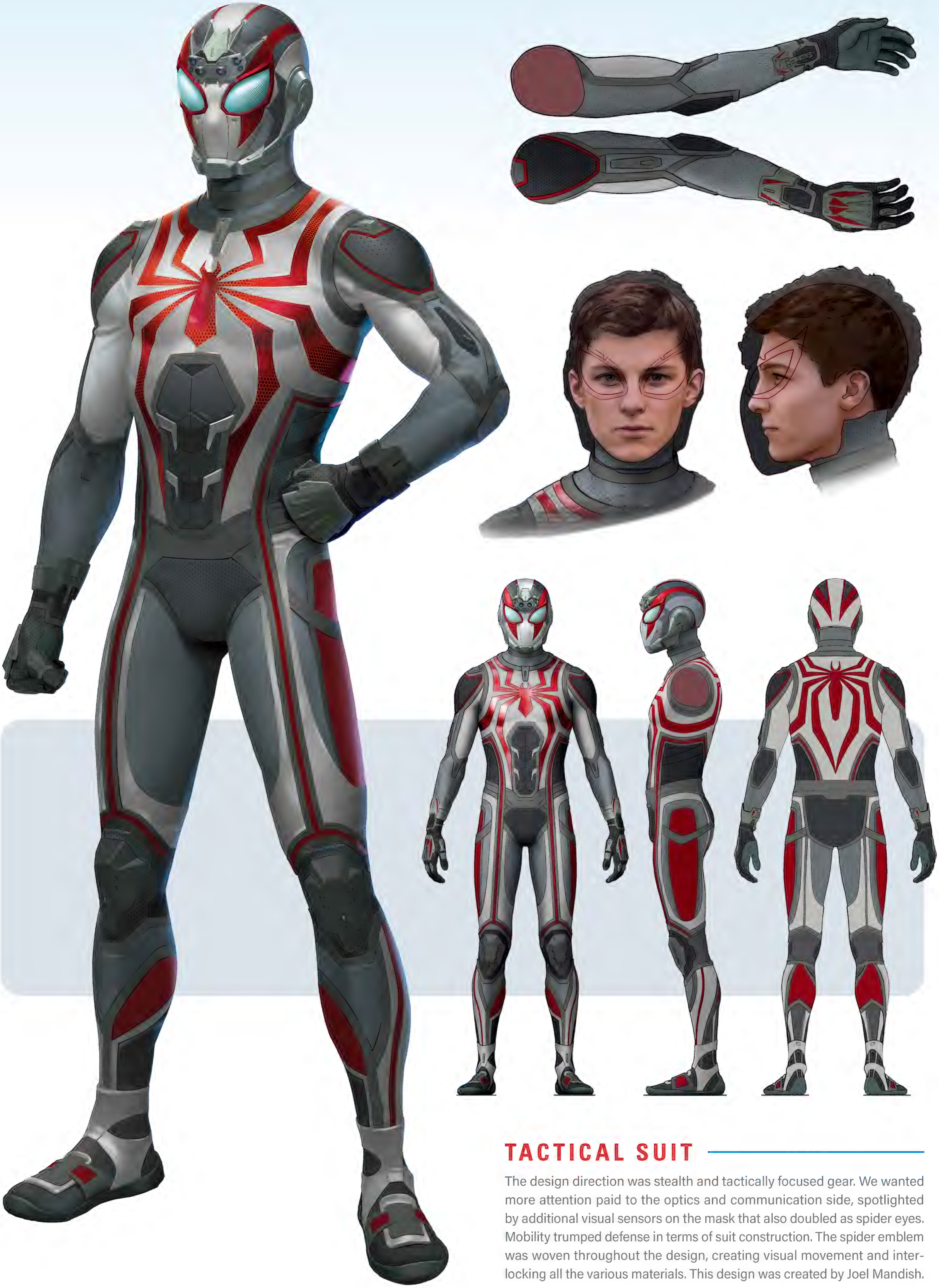




25TH CENTURY SUIT

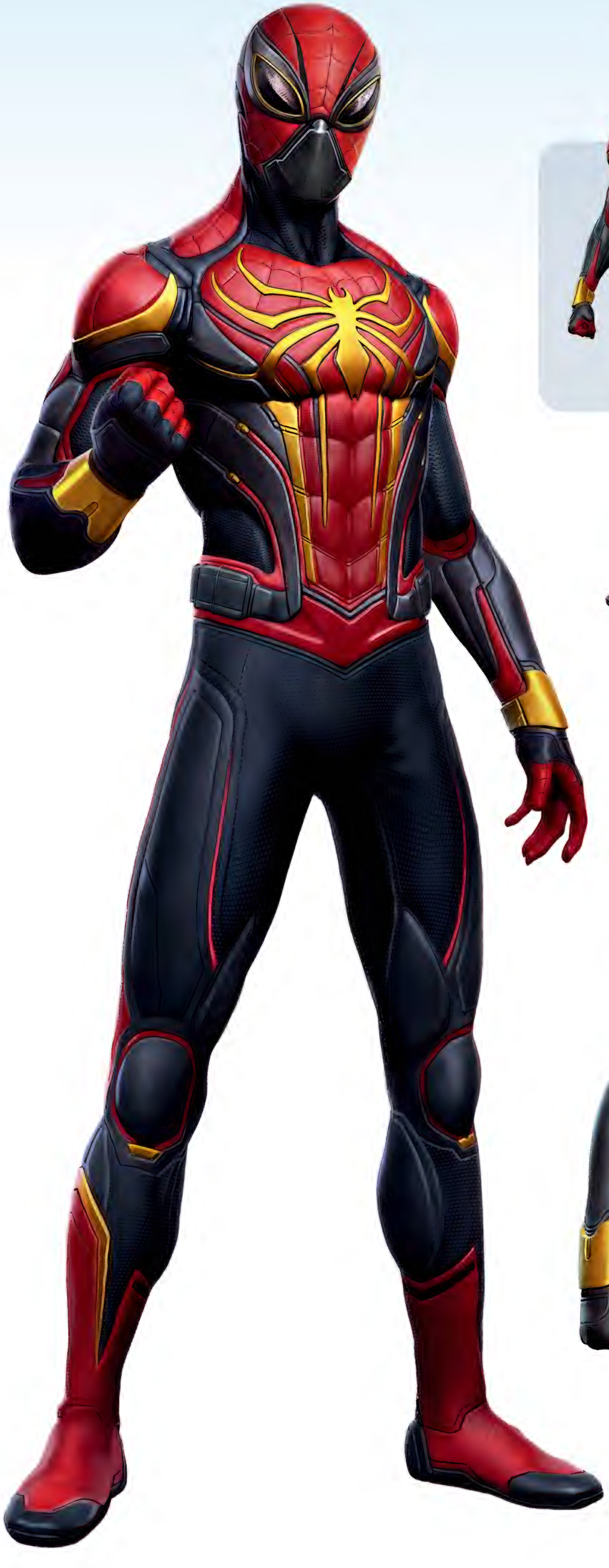
The 25th Century Suit is a throwback to classic pulp science-fiction books. This suit features key elements of the form language and technology that reflect that era and style. Rounder forms, period-correct materials, and construction were all fused with motifs of Spider-Man. This was designed by Anthony Francisco.

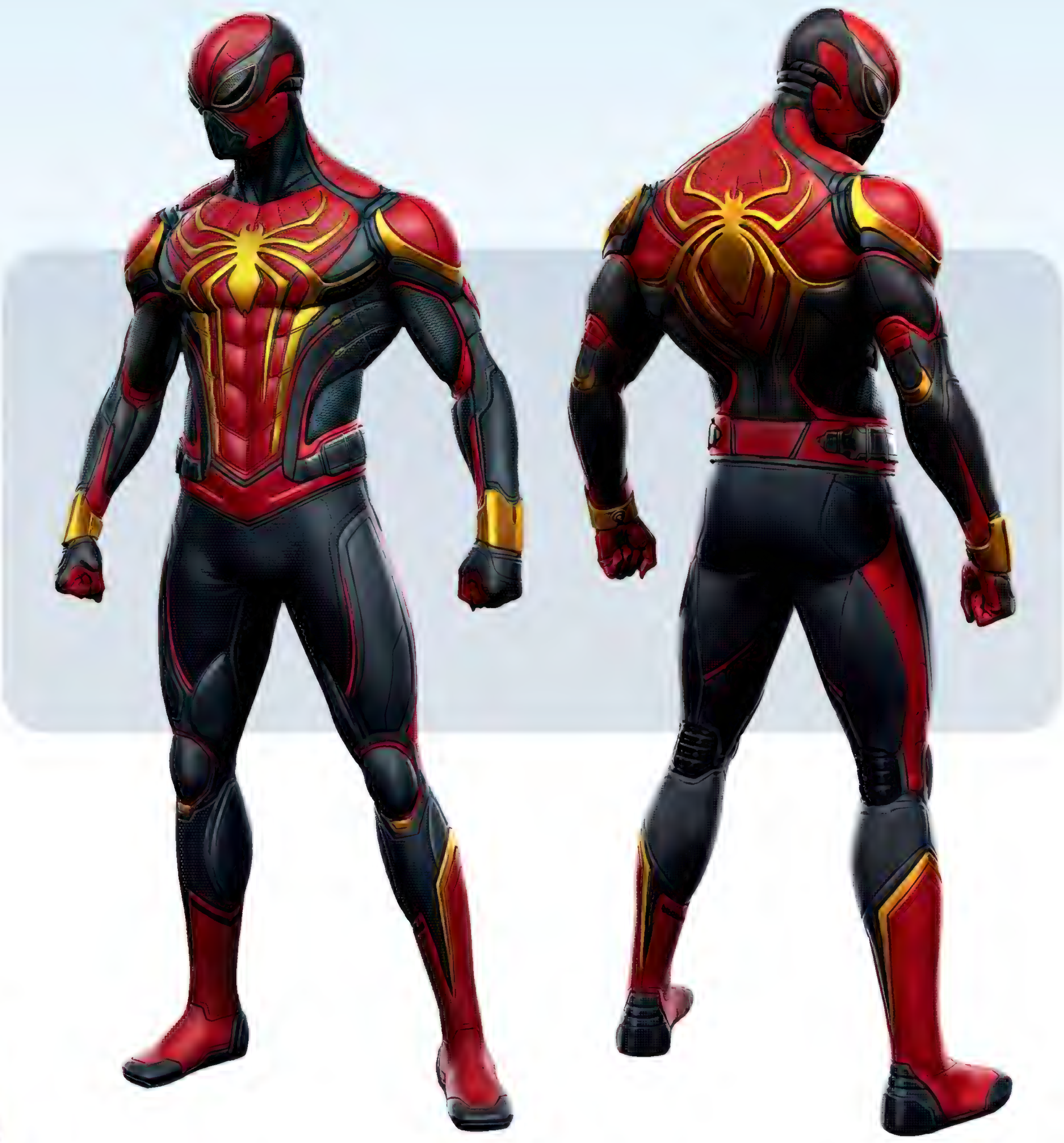




TACTICAL SUIT

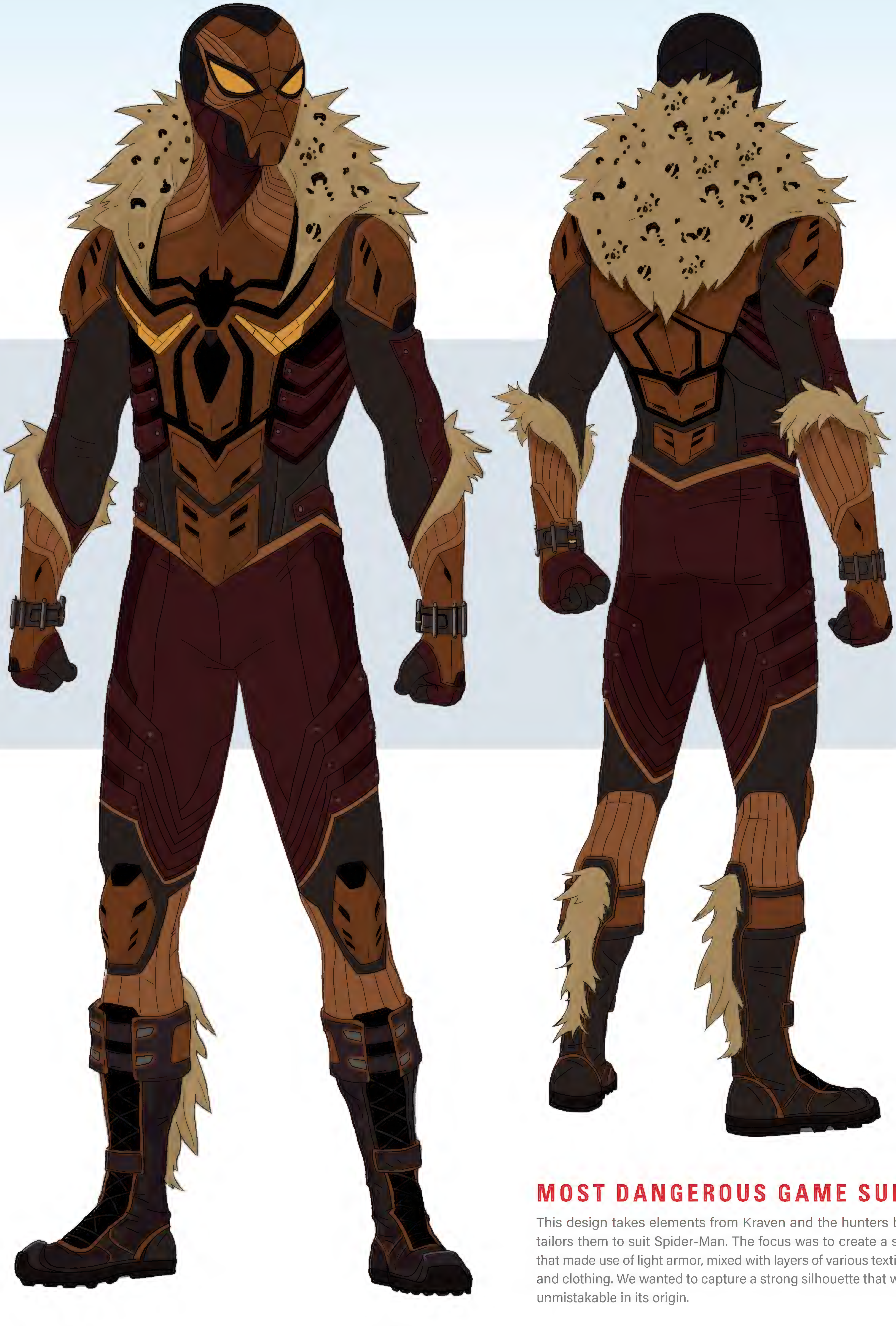
The design direction was stealth and tactically focused gear. We wanted more attention paid to the optics and communication side, spotlighted by additional visual sensors on the mask that also doubled as spider eyes. Mobility trumped defense in terms of suit construction. The spider emblem was woven throughout the design, creating visual movement and interlocking all the various materials. This design was created by Joel Mandish.





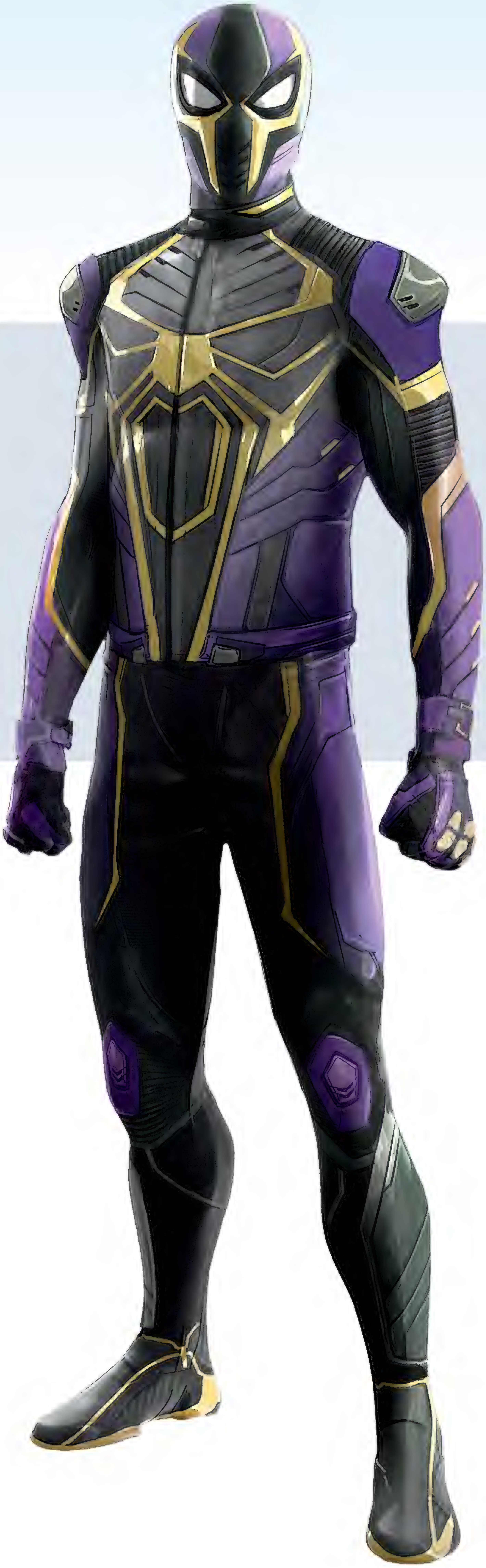
AURANTIA SUIT

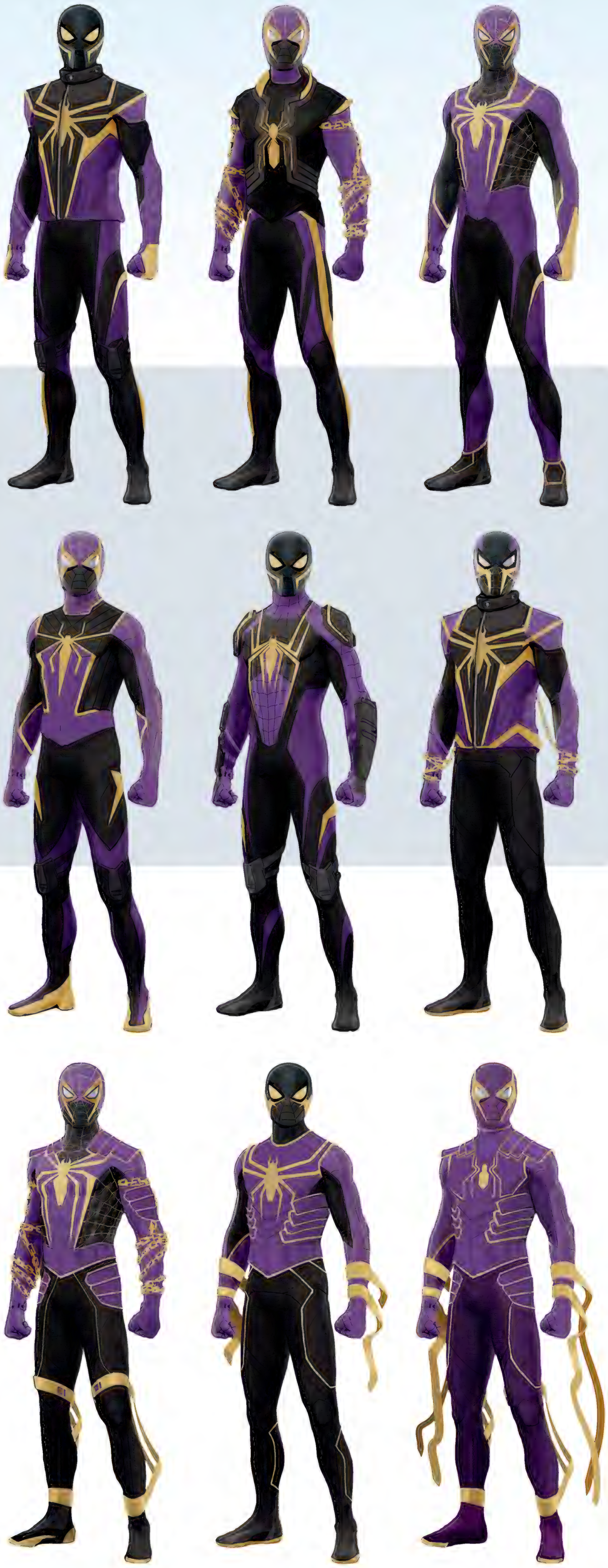
We wanted a design that played off the Advanced Suit but was more assertive in terms of design flow. The gilded accents blend with and break up the large areas of black and red. A more arachnid and hollow look is the prominent feature of the mask design. This suit was designed by Raf Grassetti.



MOST DANGEROUS GAME SUIT

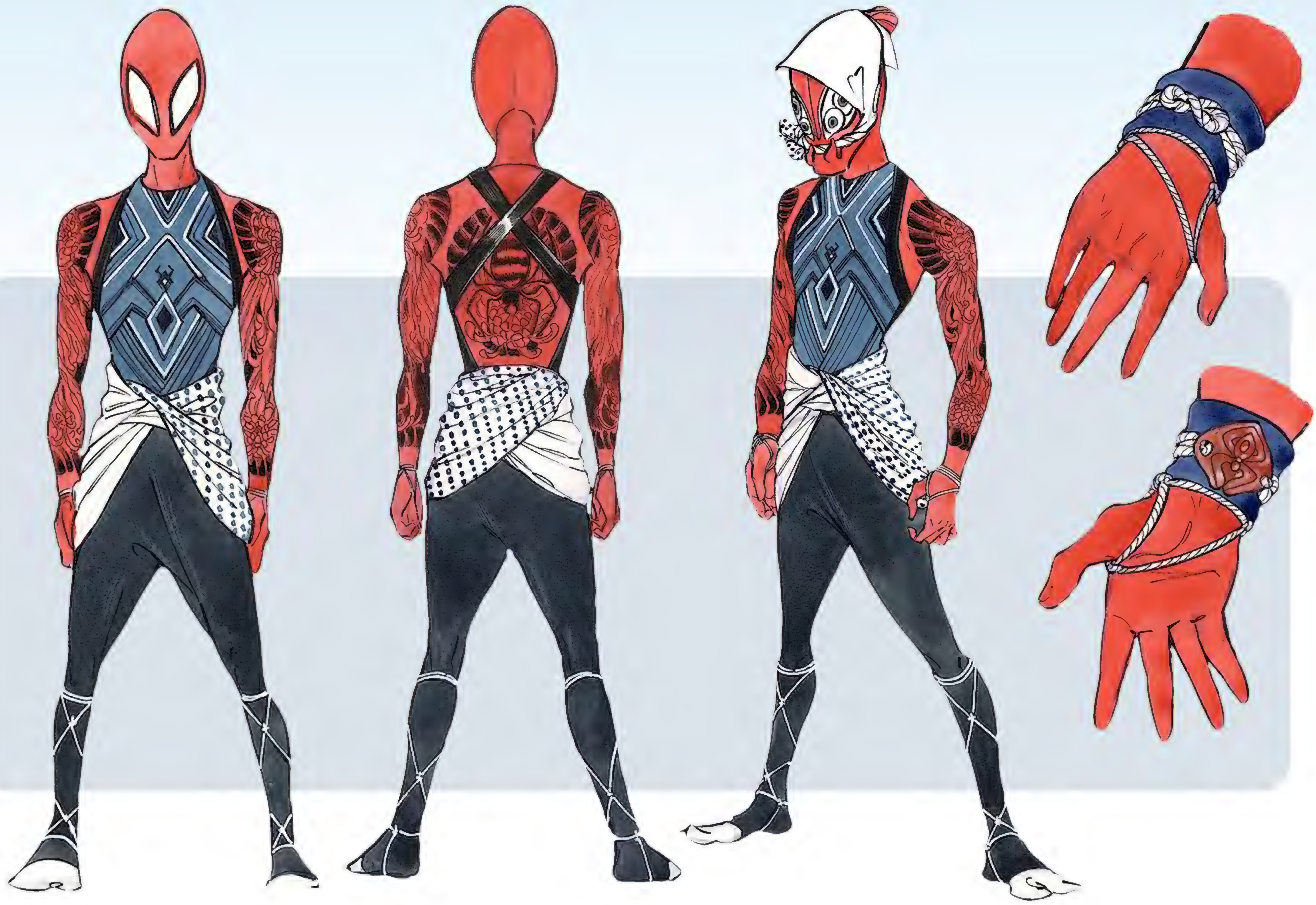
This design takes elements from Kraven and the hunters but tailors them to suit Spider-Man. The focus was to create a suit that made use of light armor, mixed with layers of various textiles and clothing. We wanted to capture a strong silhouette that was unmistakable in its origin.





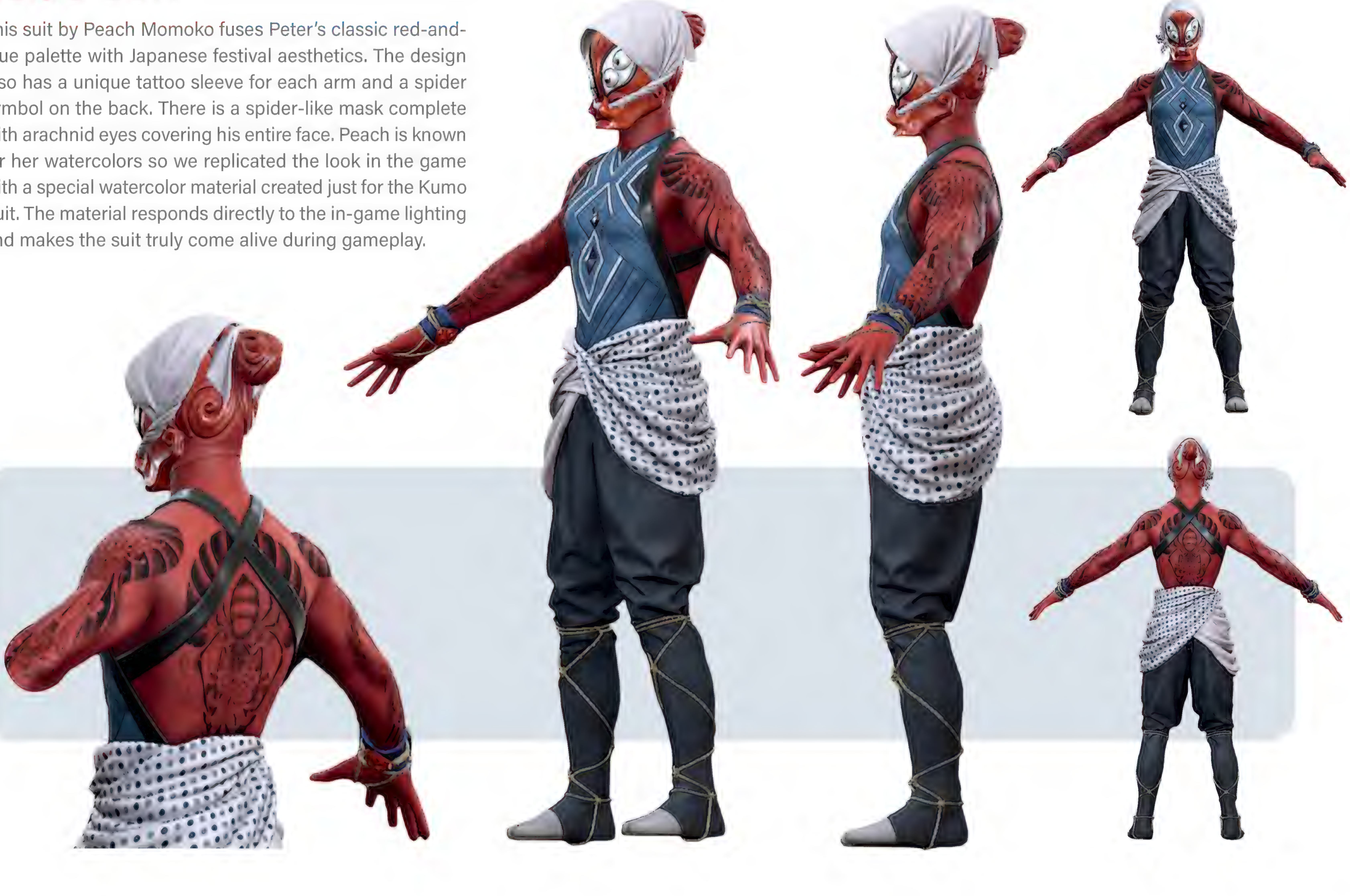
SAVING LIVES SUIT

The design went through many iterations of proportion and balance between the purple and black and how the yellow would work as an accent. We made sure to capture specific elements that represented Wraith's design from both the game and the comics. The padded-leather moto jacket was a cornerstone of the design.

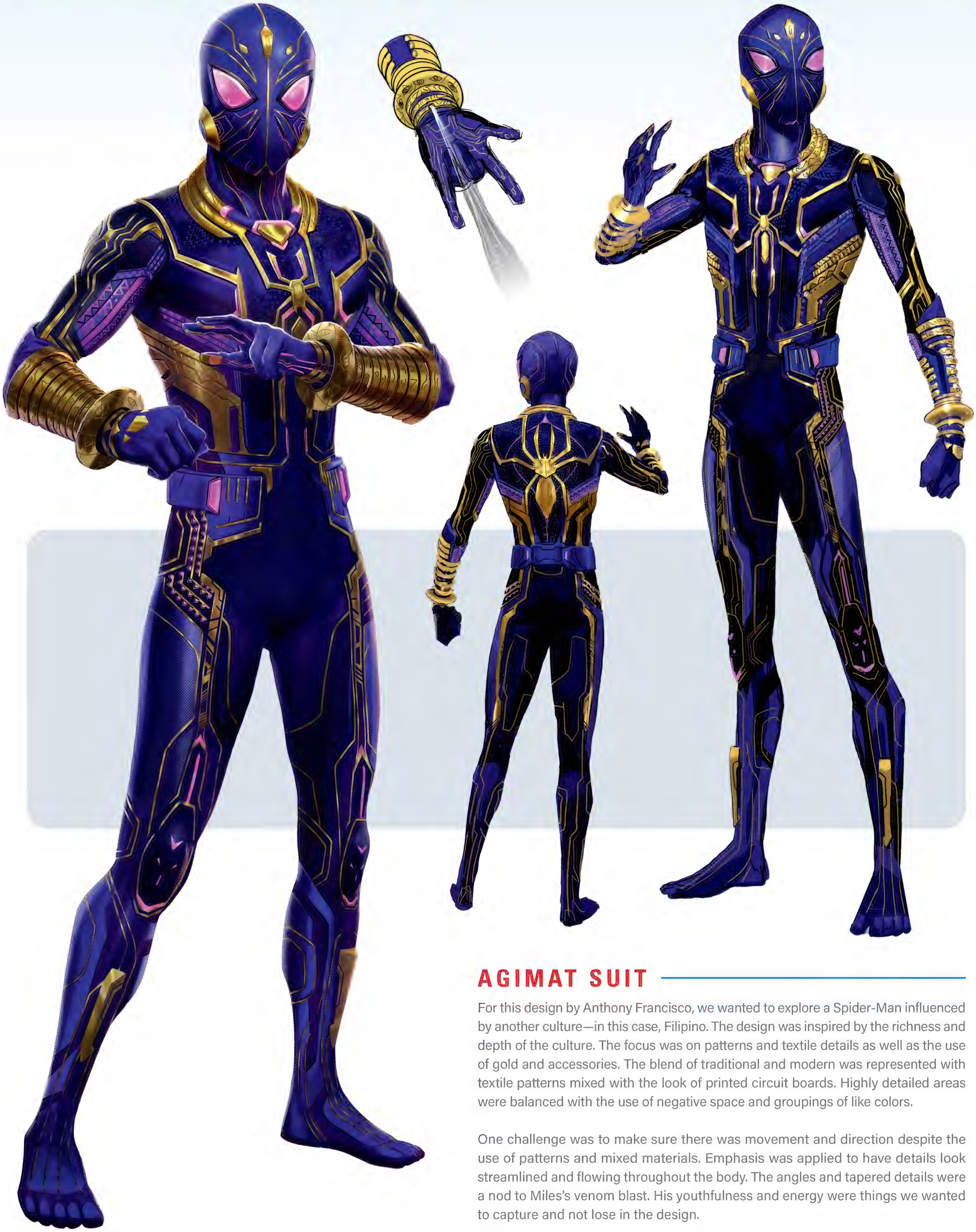


KUMO SUIT

This suit by Peach Momoko fuses Peter's classic red-and-blue palette with Japanese festival aesthetics. The design also has a unique tattoo sleeve for each arm and a spider symbol on the back. There is a spider-like mask complete with arachnid eyes covering his entire face. Peach is known for her watercolors so we replicated the look in the game with a special watercolor material created just for the Kumo Suit. The material responds directly to the in-game lighting and makes the suit truly come alive during gameplay.



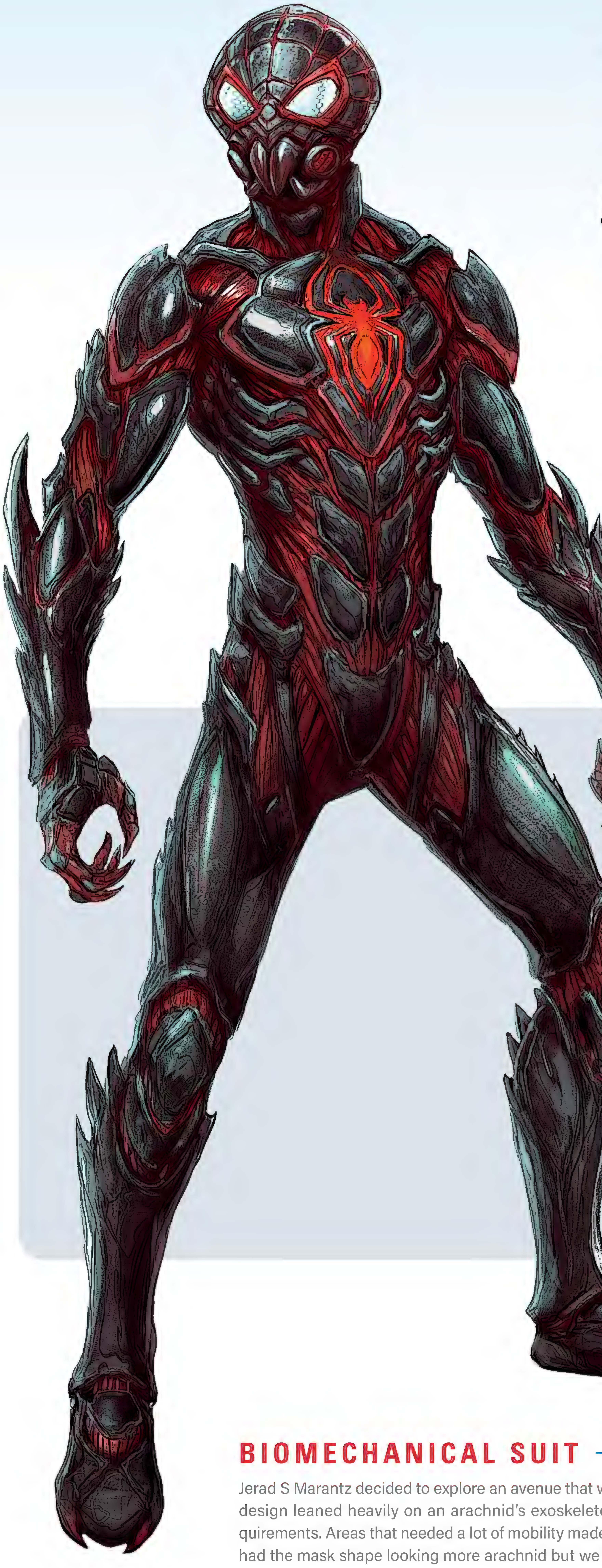
MILES'S SPIDER-SUITS

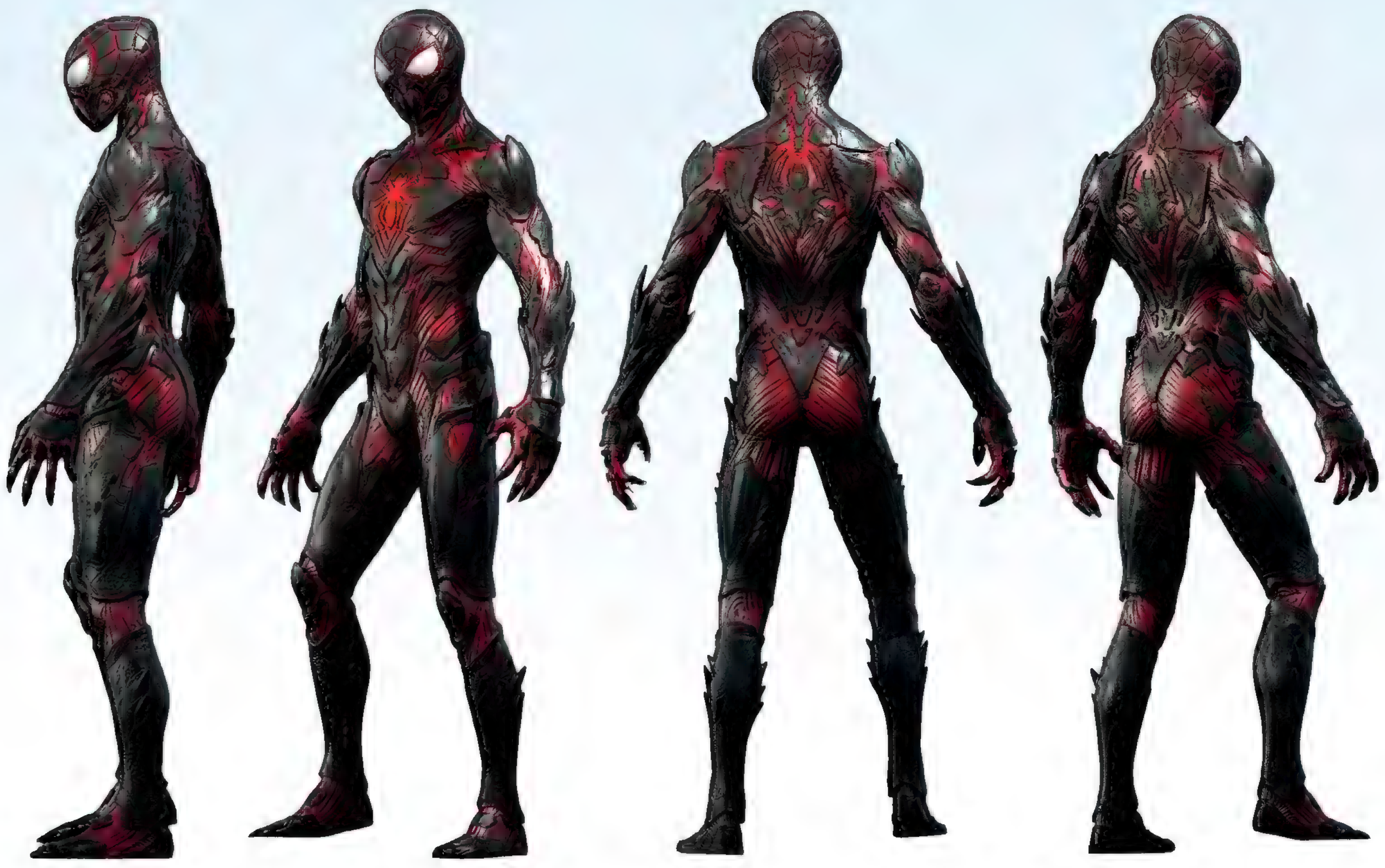


AGIMAT SUIT

For this design by Anthony Francisco, we wanted to explore a Spider-Man influenced by another culture—in this case, Filipino. The design was inspired by the richness and depth of the culture. The focus was on patterns and textile details as well as the use of gold and accessories. The blend of traditional and modern was represented with textile patterns mixed with the look of printed circuit boards. Highly detailed areas were balanced with the use of negative space and groupings of like colors.

One challenge was to make sure there was movement and direction despite the use of patterns and mixed materials. Emphasis was applied to have details look streamlined and flowing throughout the body. The angles and tapered details were a nod to Miles's venom blast. His youthfulness and energy were things we wanted to capture and not lose in the design.





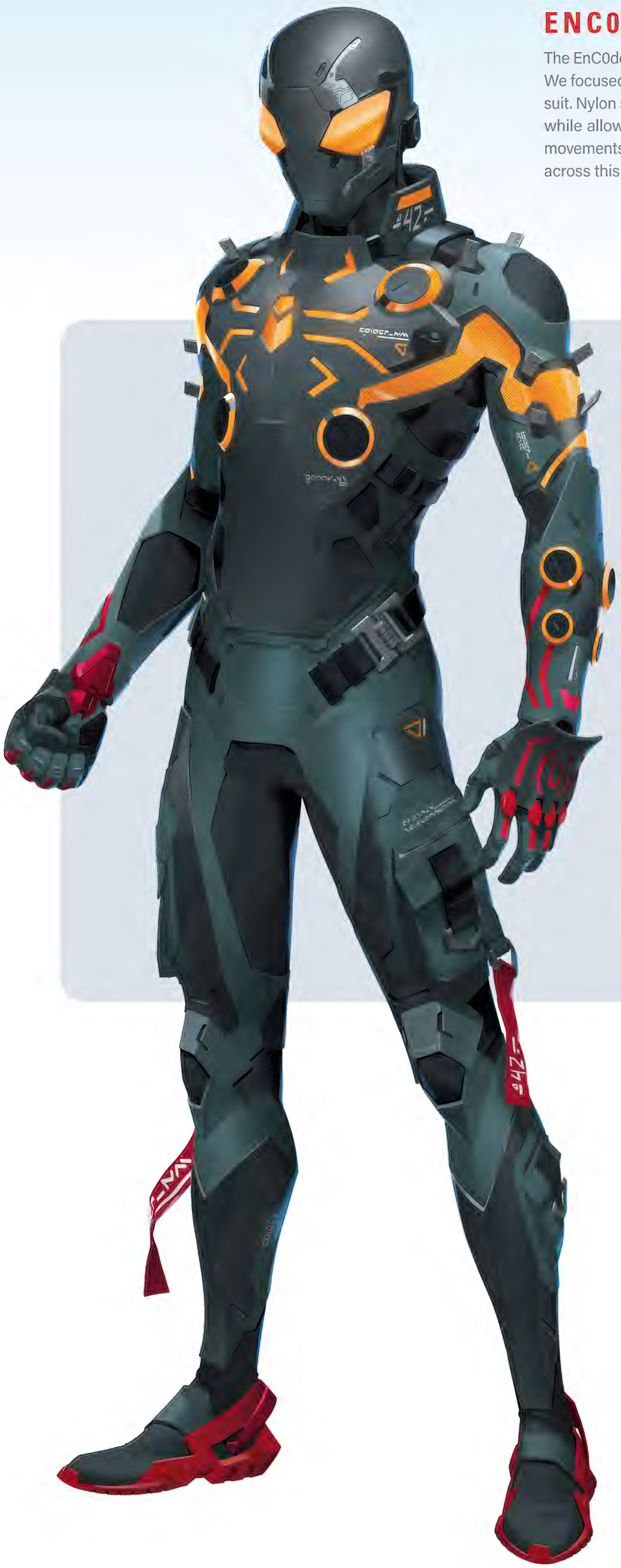
It is important to consider what Spider-Man will look like from all angles at all times, and this is doubly important when there are many details that wrap around the body. Details need to flow from one area into another, emphasizing the form and overall concept.

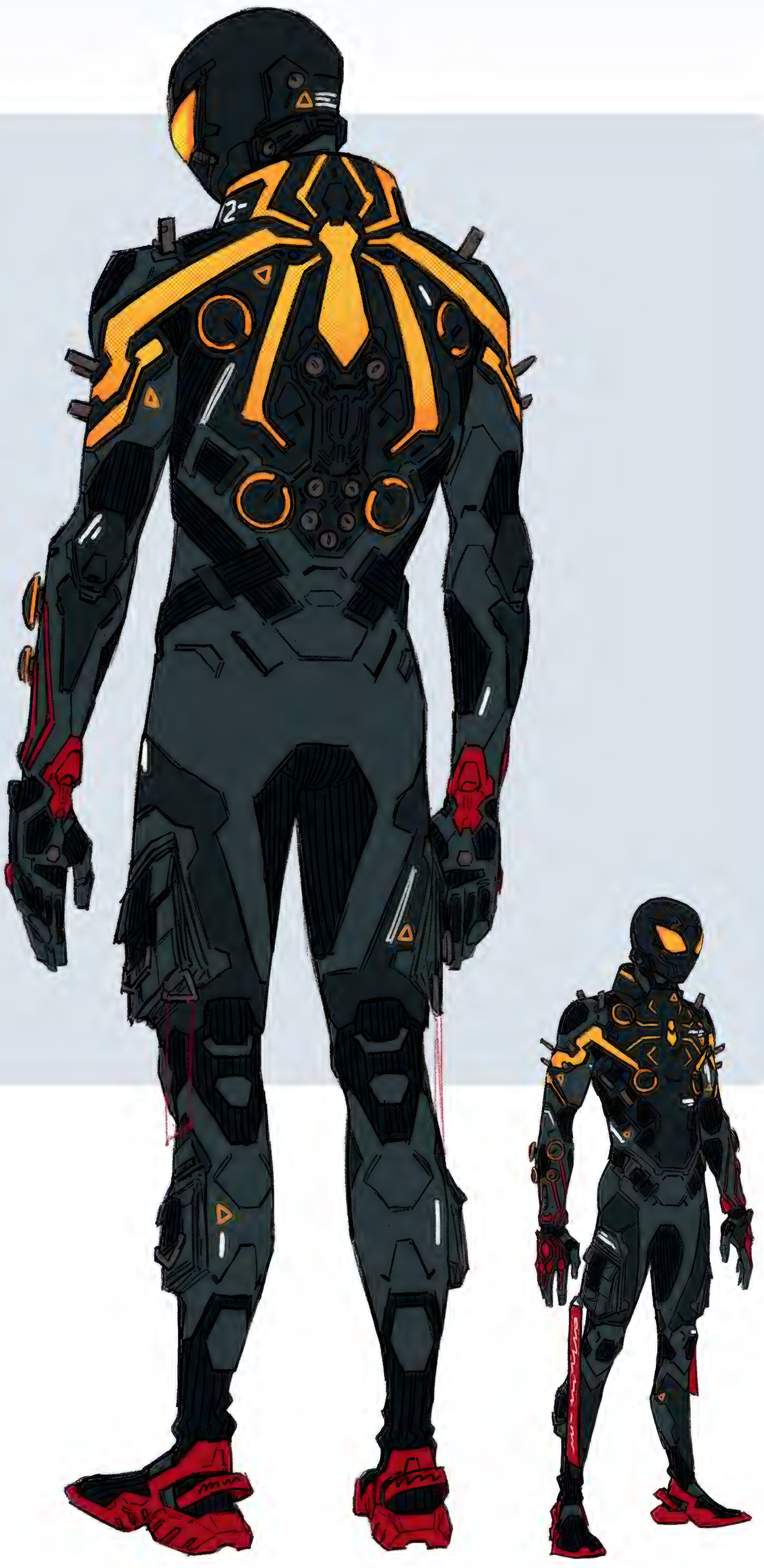
BIOMECHANICAL SUIT

Jerad S Marantz decided to explore an avenue that was more creature inspired with an amalgamation of nature and science. The design leaned heavily on an arachnid's exoskeleton and segmentation while still considering a full range of movement requirements. Areas that needed a lot of mobility made use of a flexible tensile weave that resembled muscle fiber. An early concept had the mask shape looking more arachnid but we felt like he was losing too much of the man inside the suit.

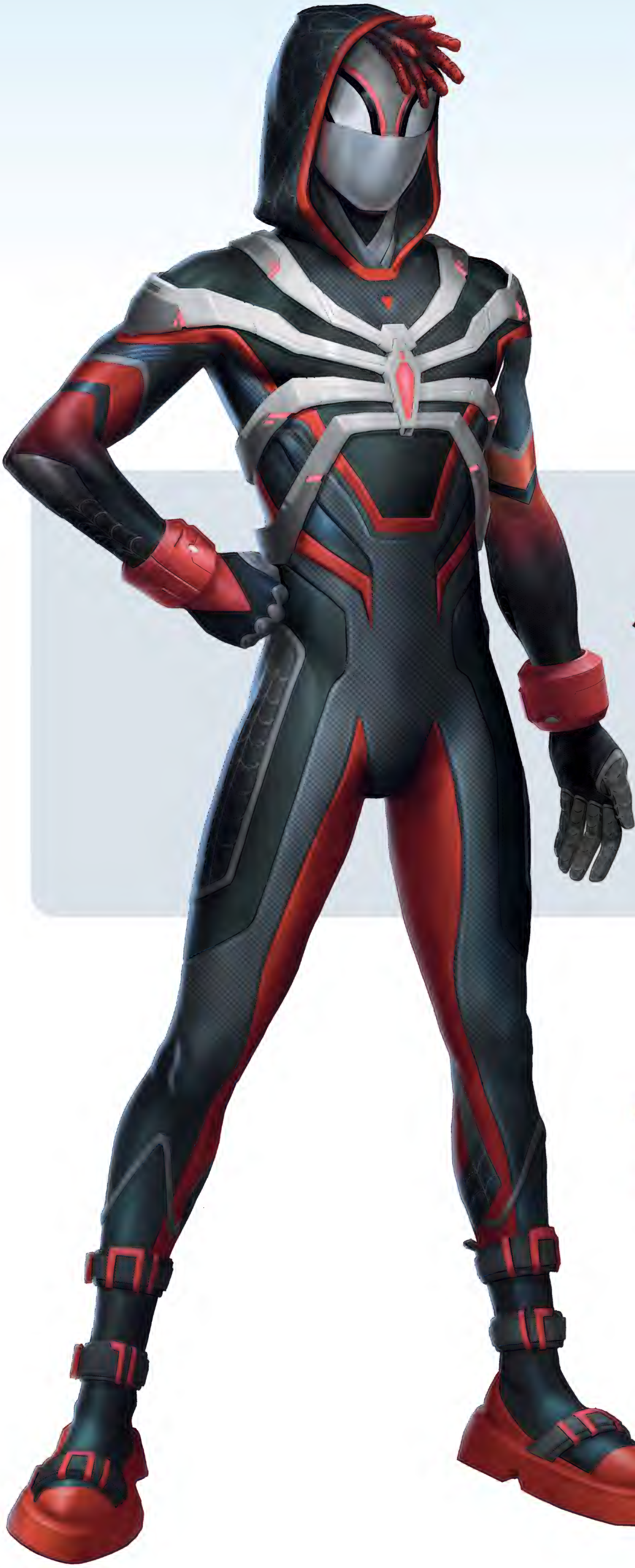
ENCODED SUIT

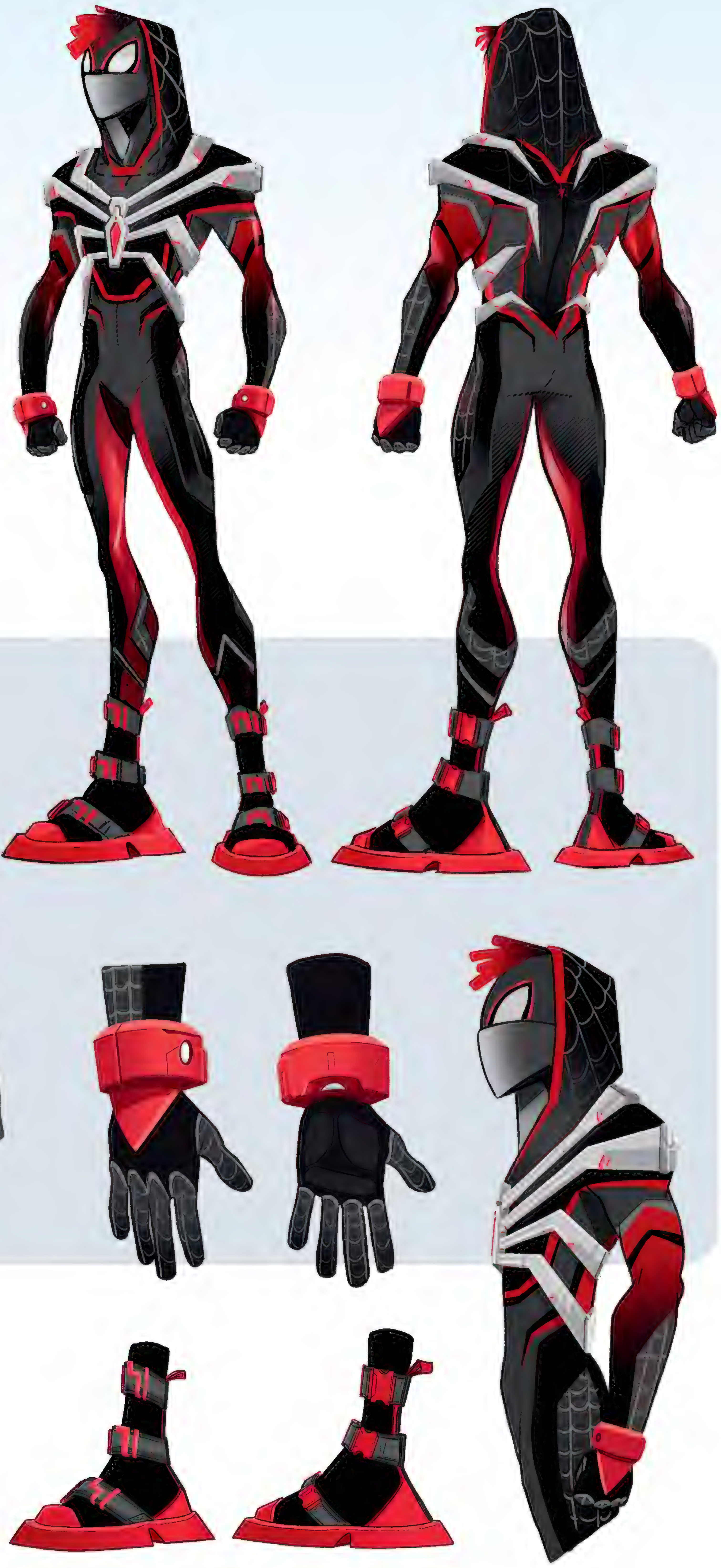
The EnC0ded Suit design by Kris Anka melds stealth and technology with a touch of streetwear. We focused on making sure not to lose Miles's style sensibilities in the pursuit of a functional suit. Nylon straps and buckles hold sections together and provide quick and easy adjustments while allowing for stretching and breathing. Red accents create focus points during rapid movements and swinging. Extra-observant Spider-Fans may notice that the subtle codes seen across this costume are actually easter eggs that refer to Miles's history.





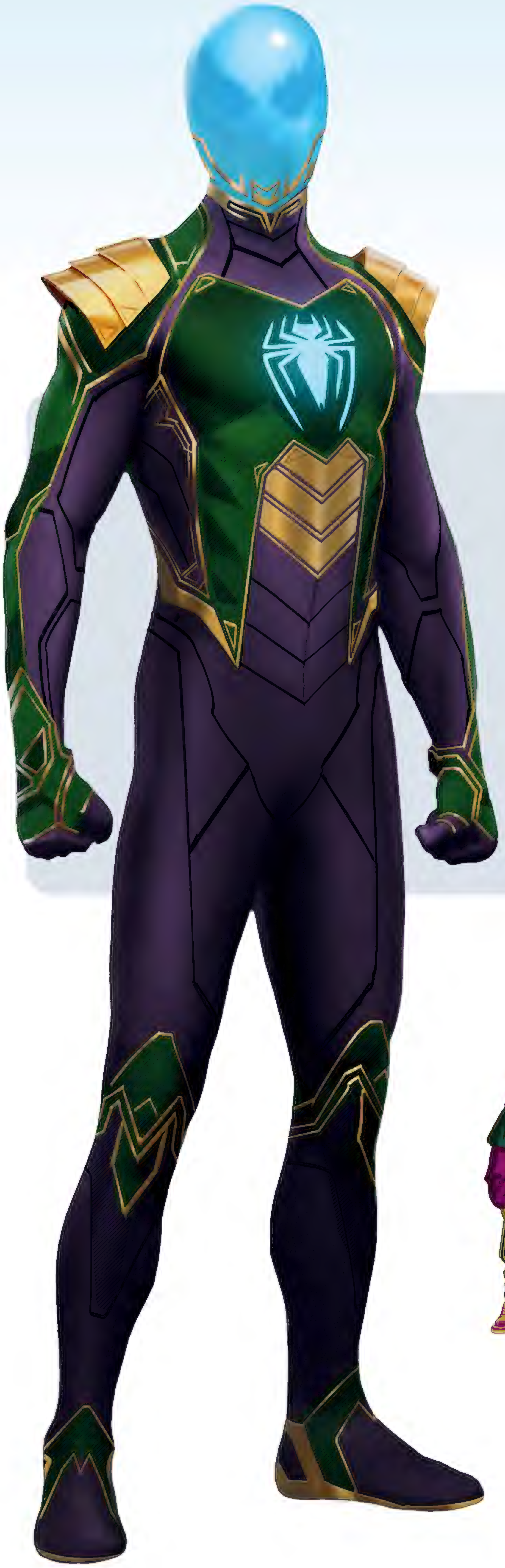
The shoes are a combination of Miles's style and functional wear. The soles are oversized but sleek like sneakers. This idea can be seen elsewhere like the side pockets and pull straps on the leg. The yellow-orange accents reinforce the connection of Miles's venom powers while doubling as the spider emblem and flow of energy.

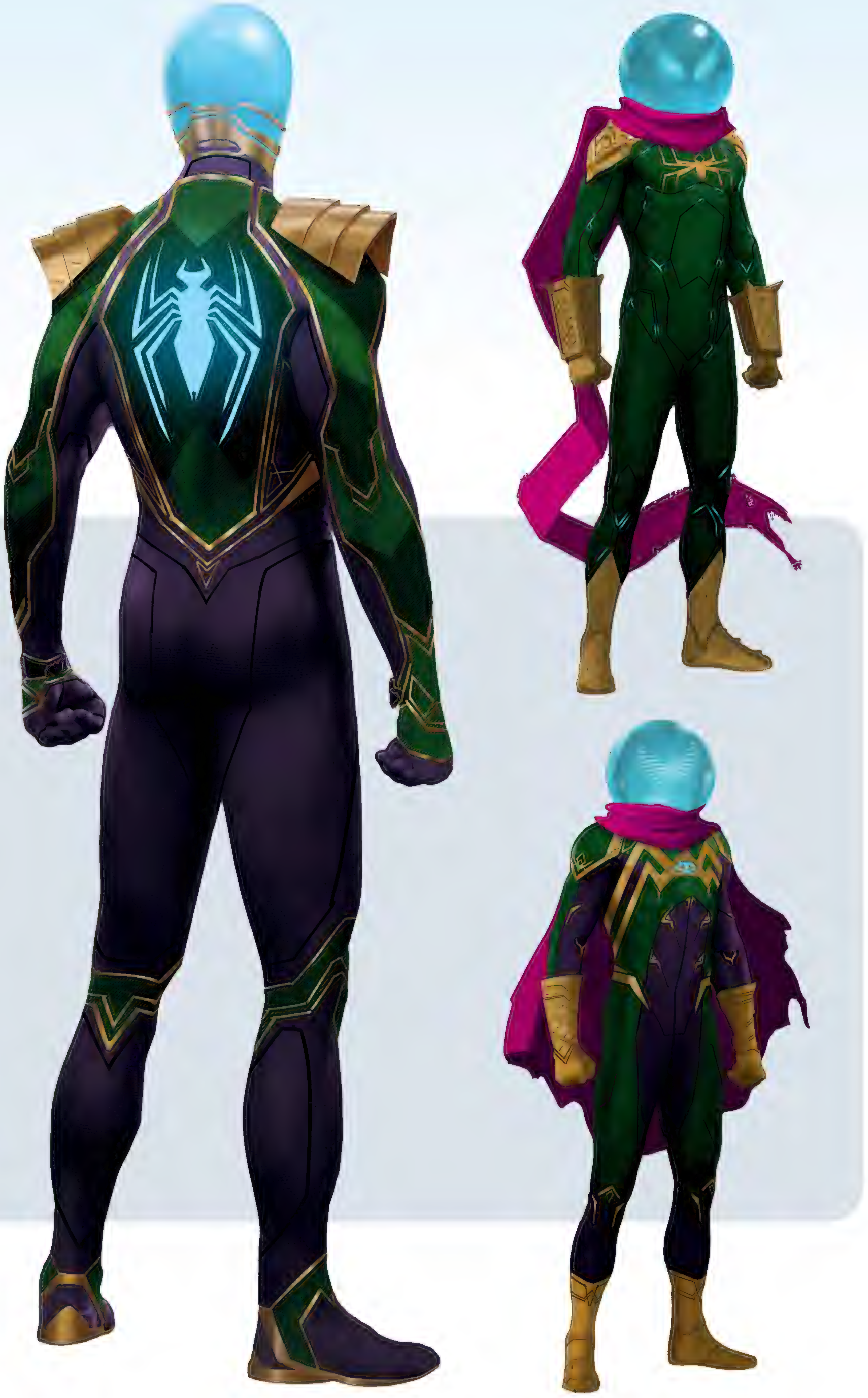


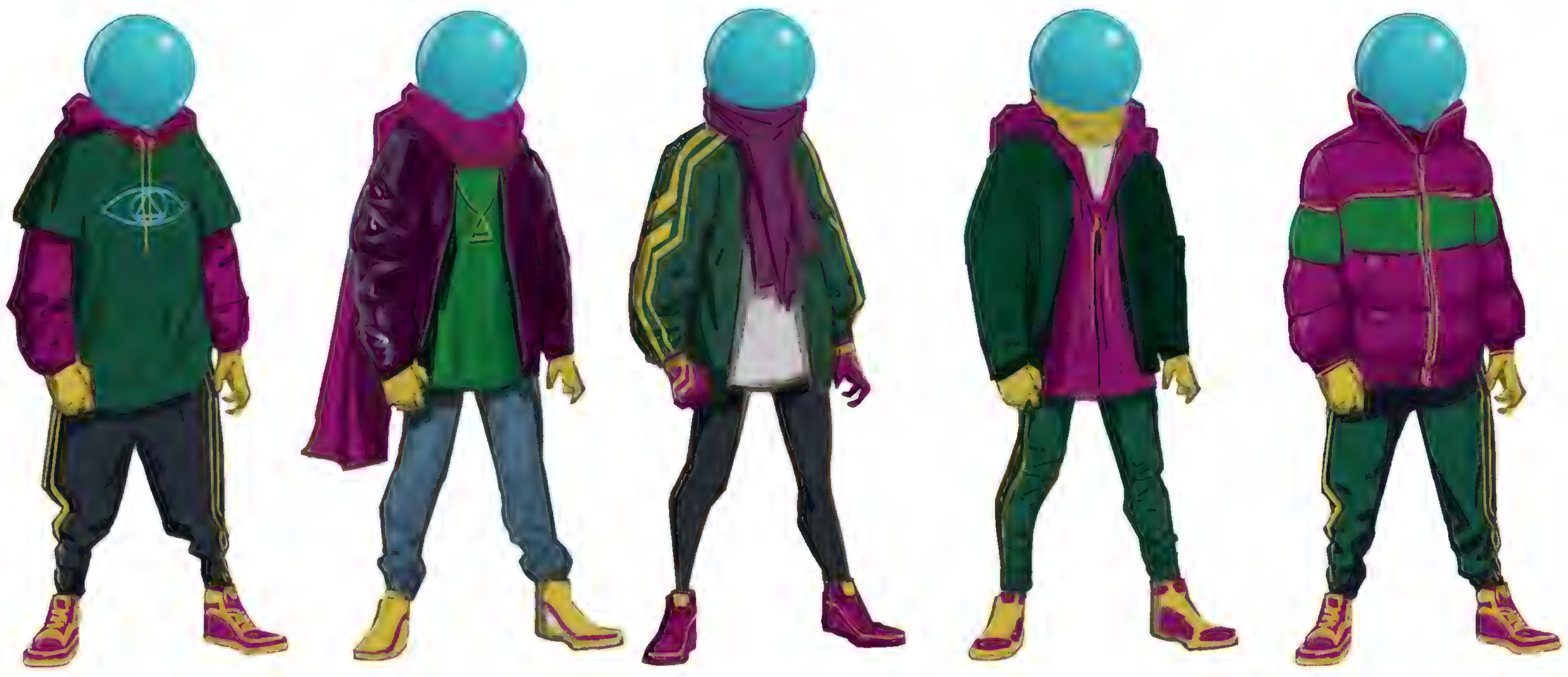


RED SPECTRE SUIT

For this suit, we wanted a strong graphical visual read in all aspects of the design. The white spider emblem contrasts with the darker areas while wrapping around the back, creating a striking negative shape with the hood, shoulder, and spine. The shape language is composed of triangles and vectors. Proportions are bolder, such as the oversized shoes and wrist cartridge for the Web-Shooters. The hair breaks the silhouette, providing a pop of color and style reflective of Miles. This design was created by Sweeney Boo.

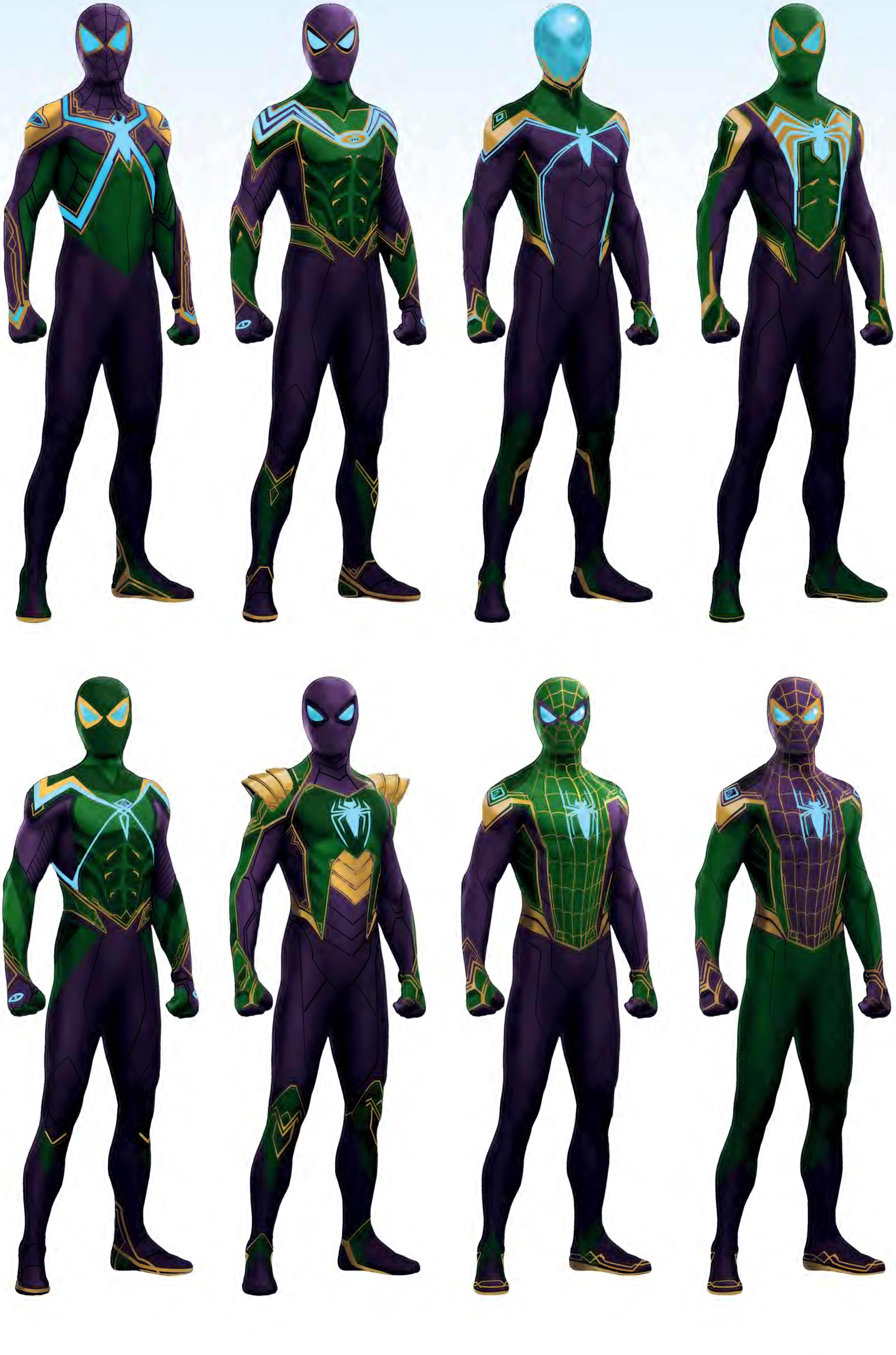


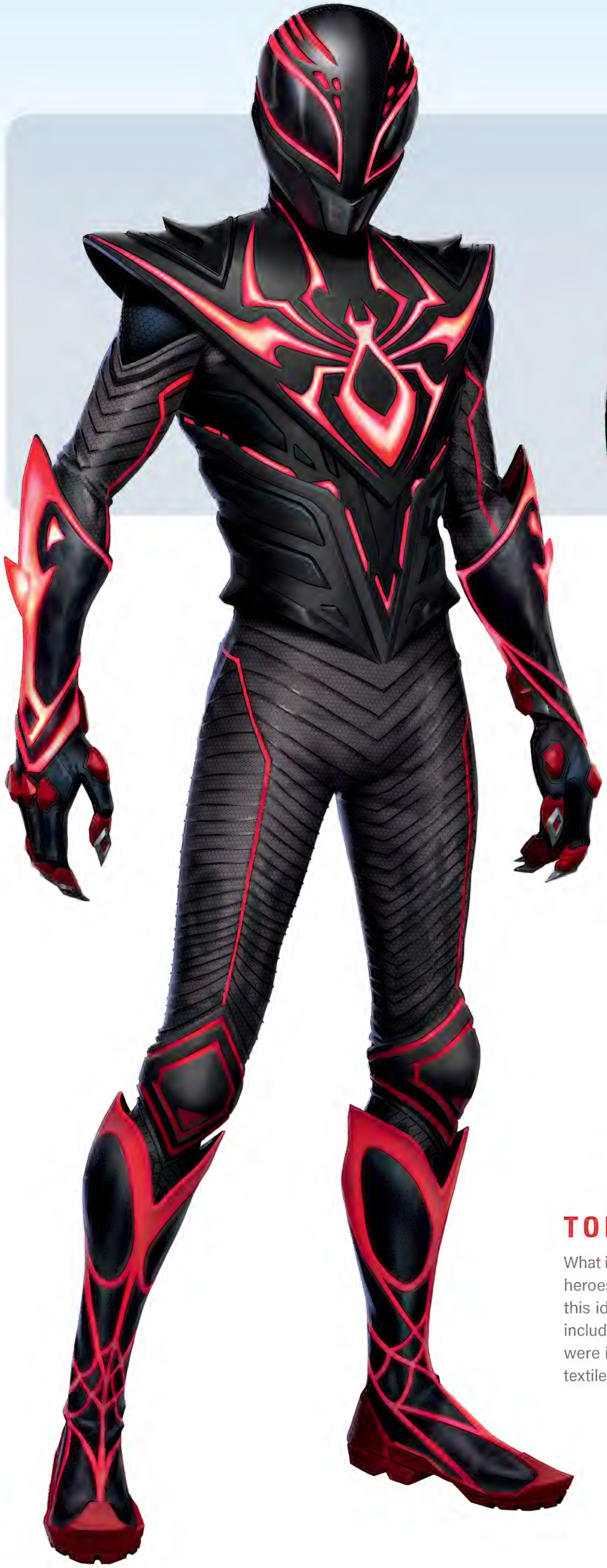


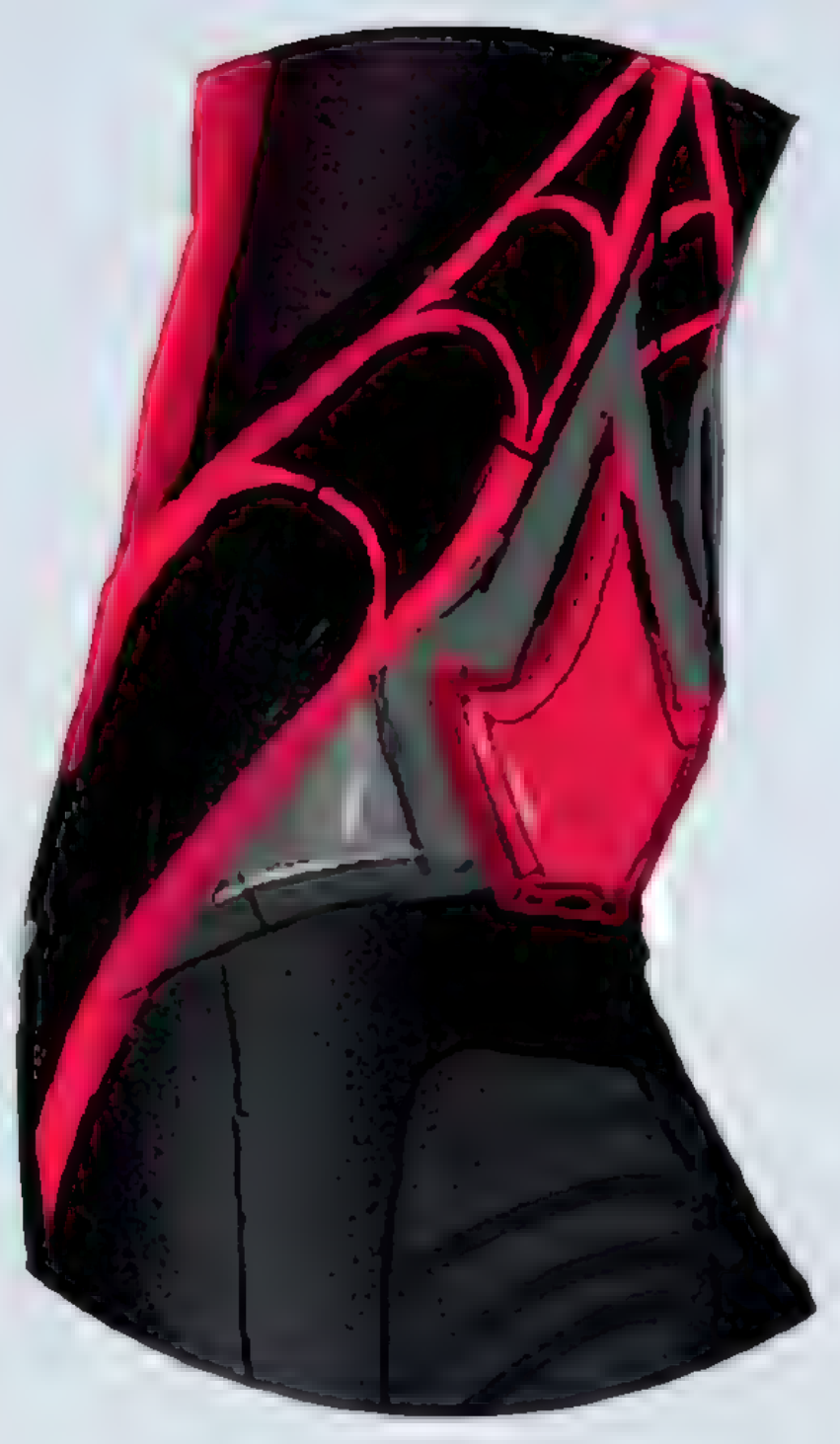


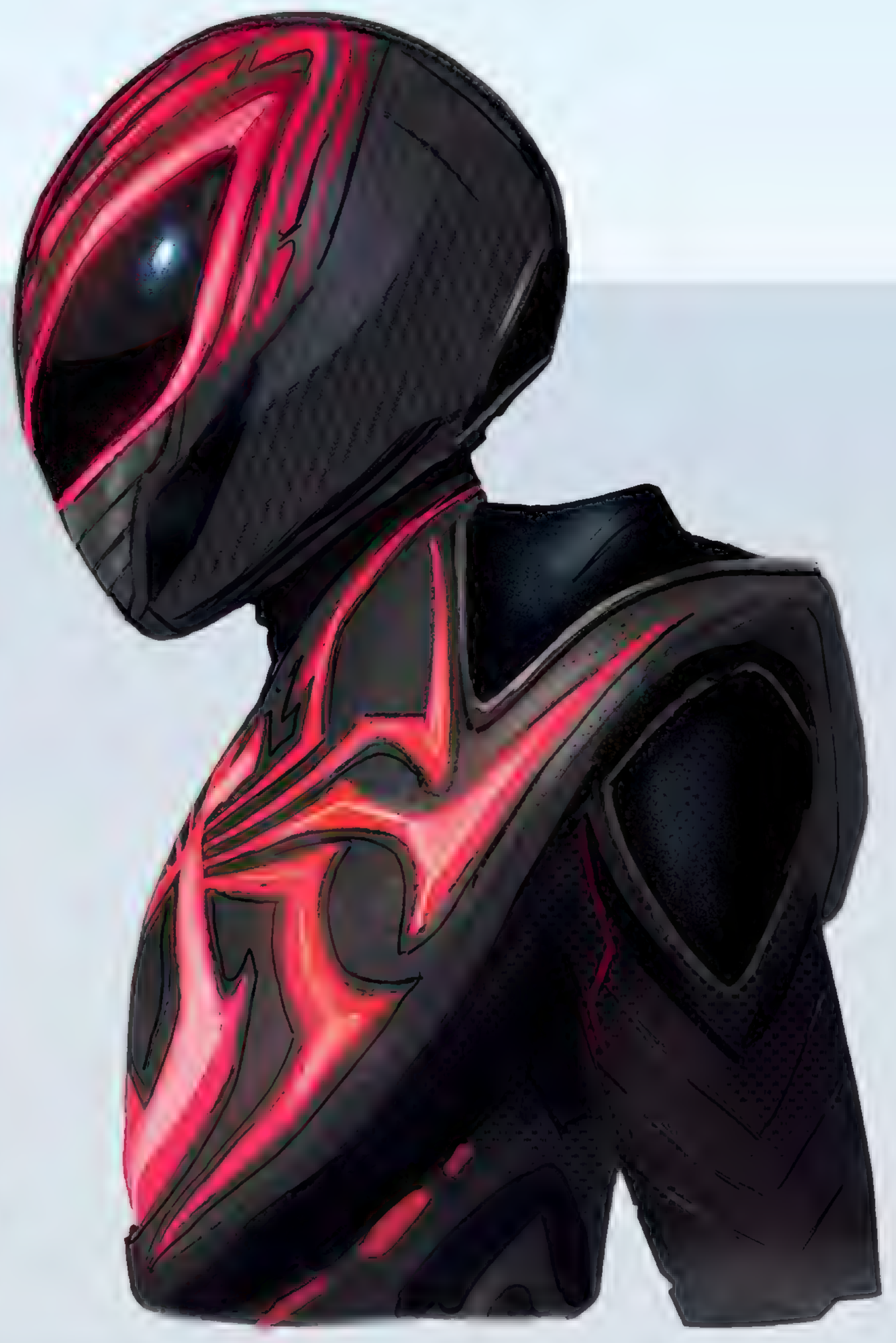
SMOKE AND MIRRORS SUIT

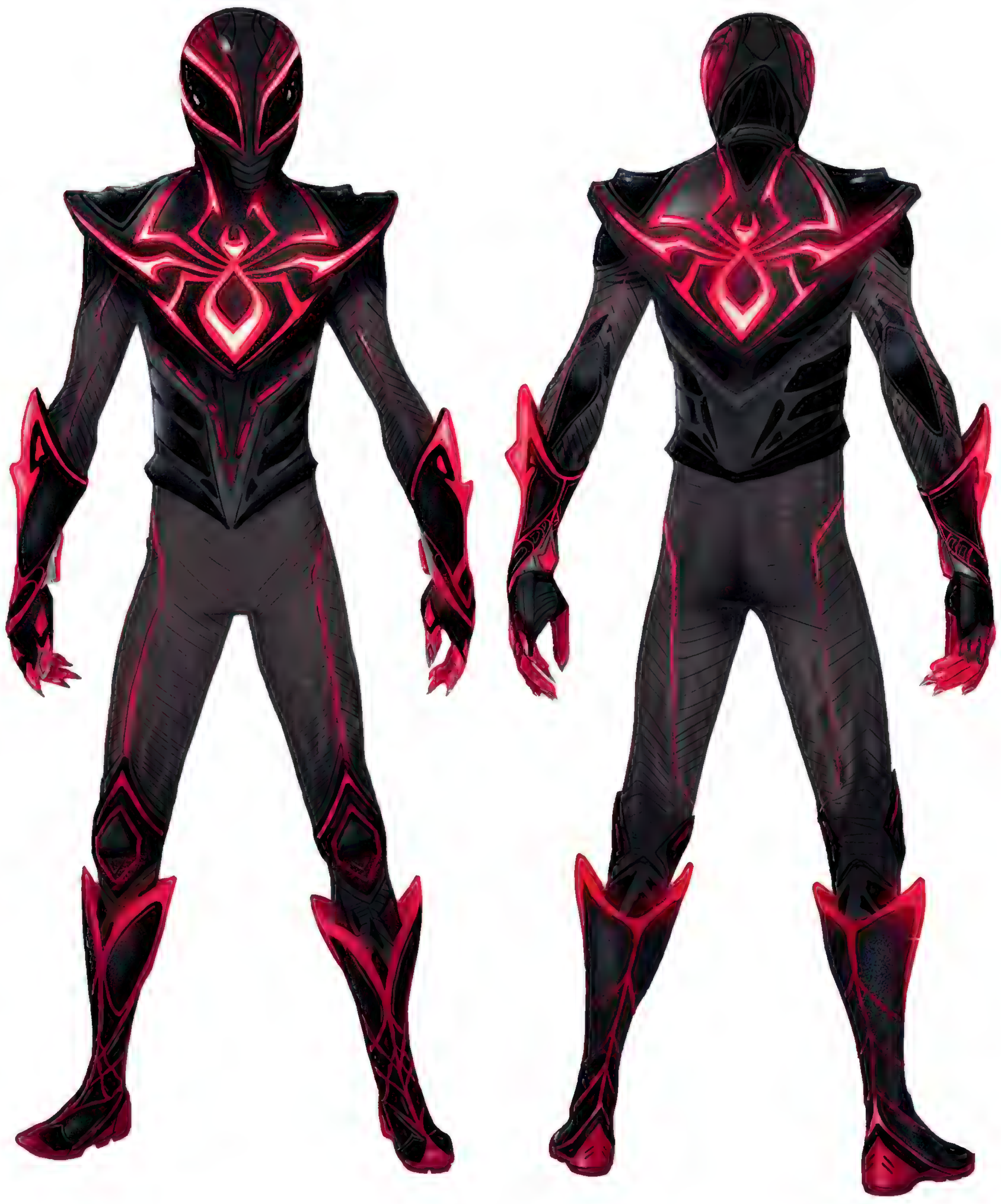
We needed to create a suit for Miles that fused his own aesthetics with Mysterio's. These sketches represent a wide range of Mysterio and Miles elements mixed together. Some look more like Miles, and some look more like Mysterio. The ultimate goal was to mix them enough to create a design that was wholly new and not weight it too much toward one character or another. This suit is used during Miles's DJ fantasy sequence in the Mysterium so we were also inspired by DJs and musicians who wear masks or disguises to hide their identities during shows.





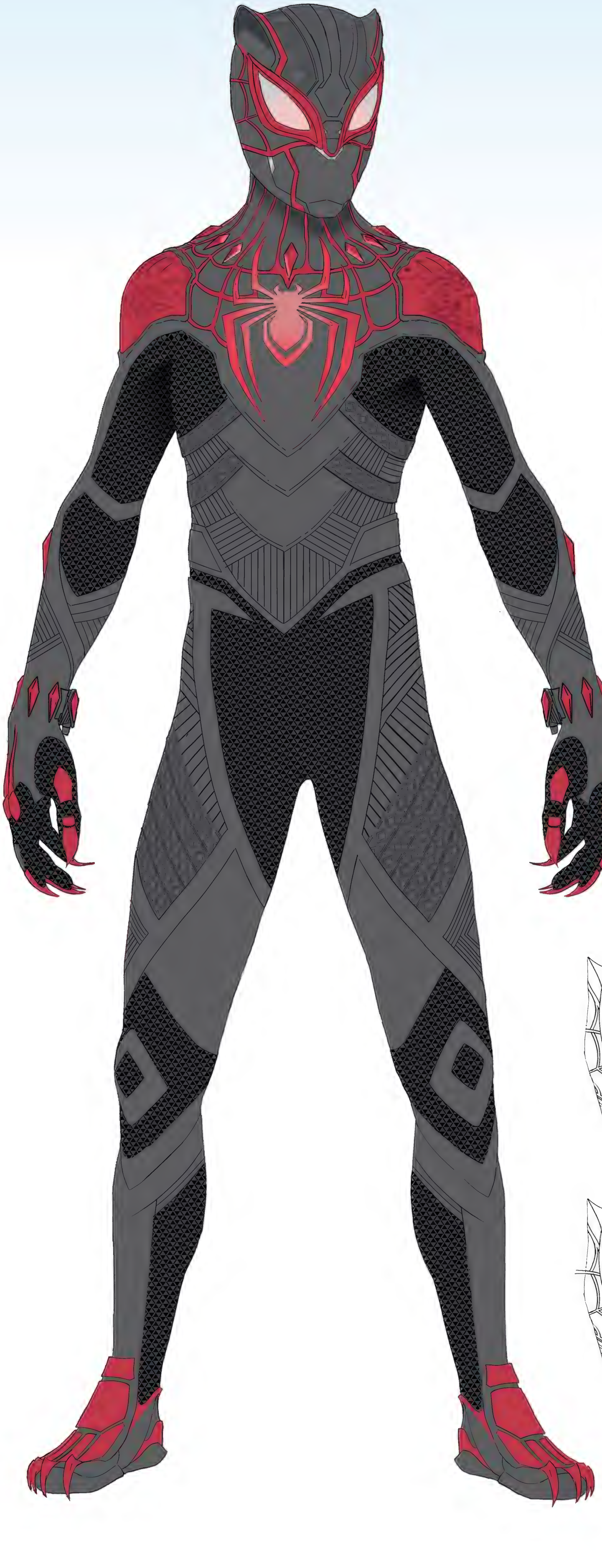


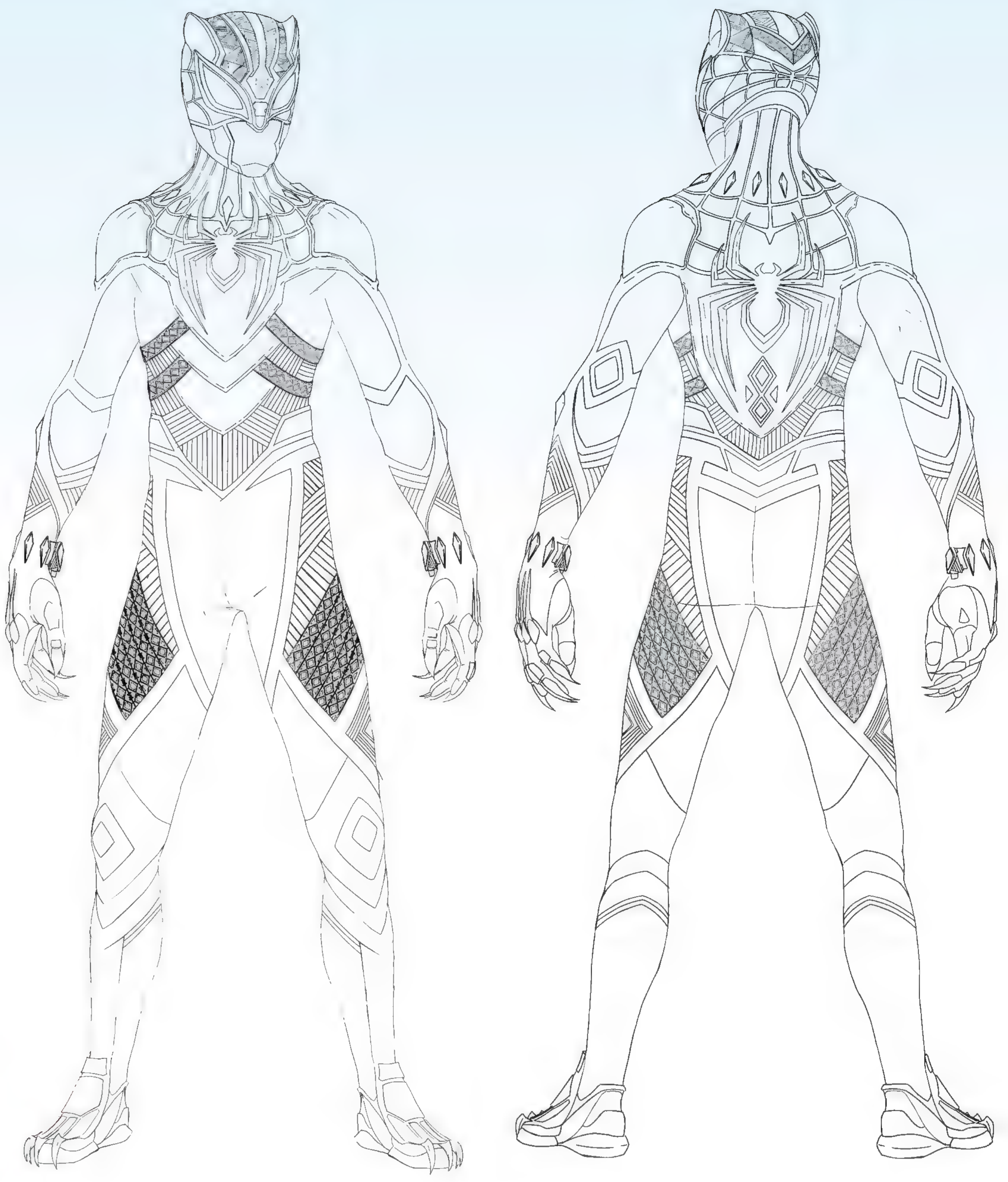




TOKUSATSU SUIT

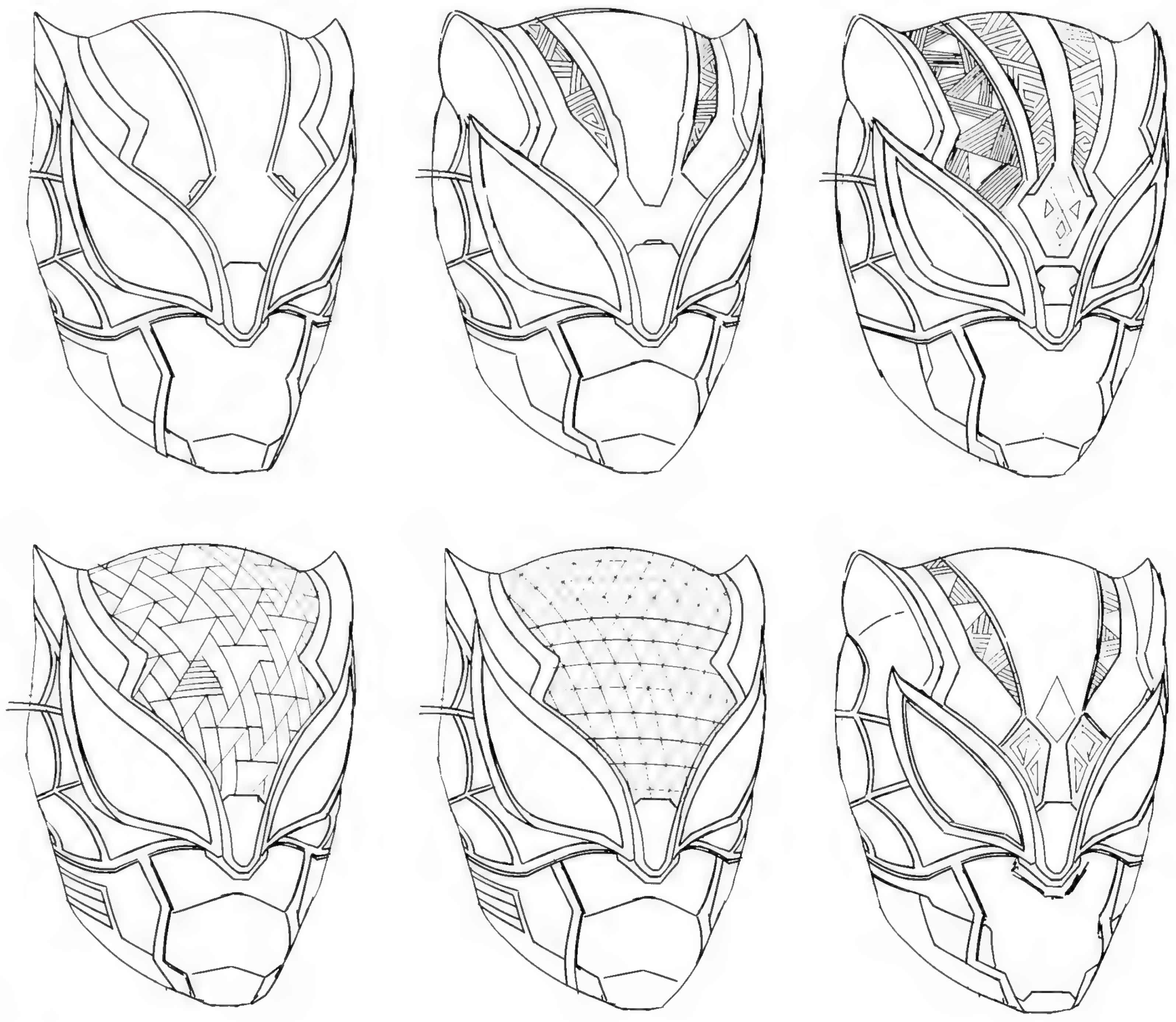
What if Miles, in his childhood, had a deep love for the genre of live-action masked heroes? That was Julia Blattman's prompt as she designed a suit that blended this idea with iconic cues from Spider-Man. Elements that reflected the style include the full helmet, padded vest, tall boots, and gloves. Spider-inspired motifs were integrated with them to form a cohesive visual. Heavy usage of various textile surfaces and materials helped refine the design.

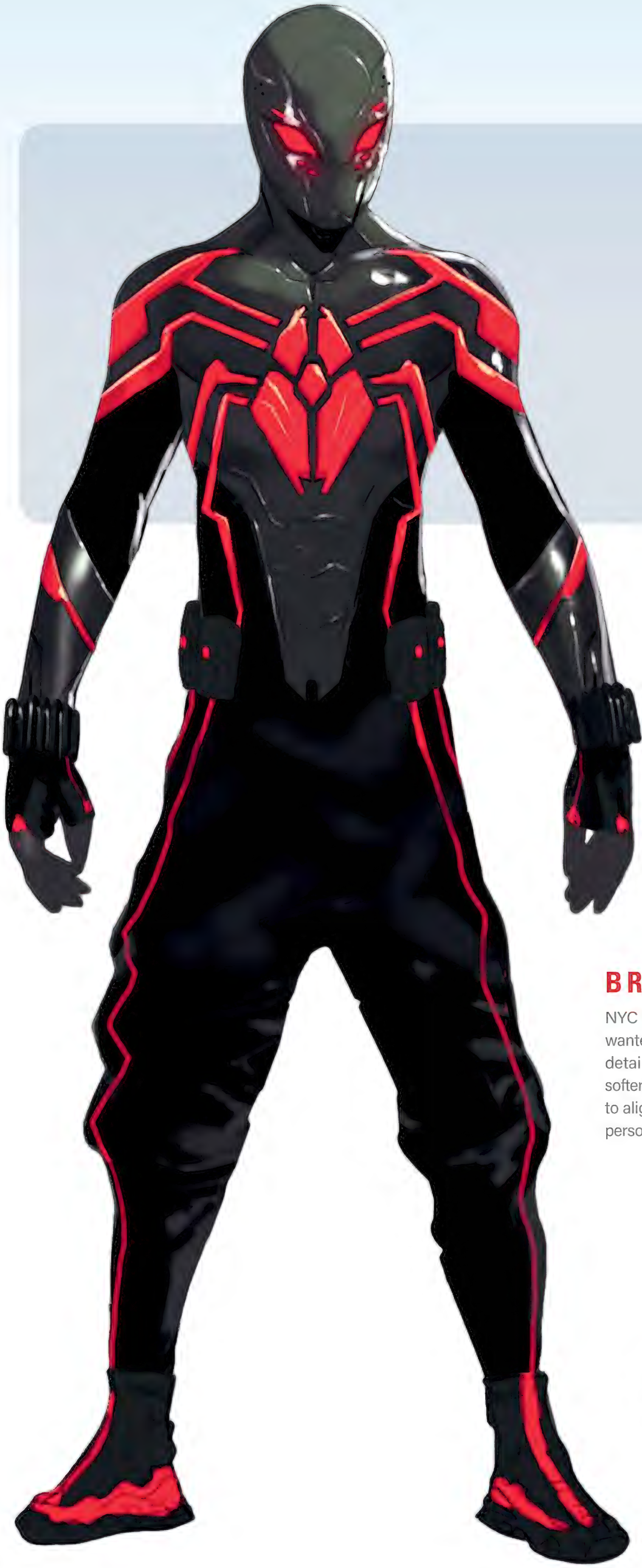


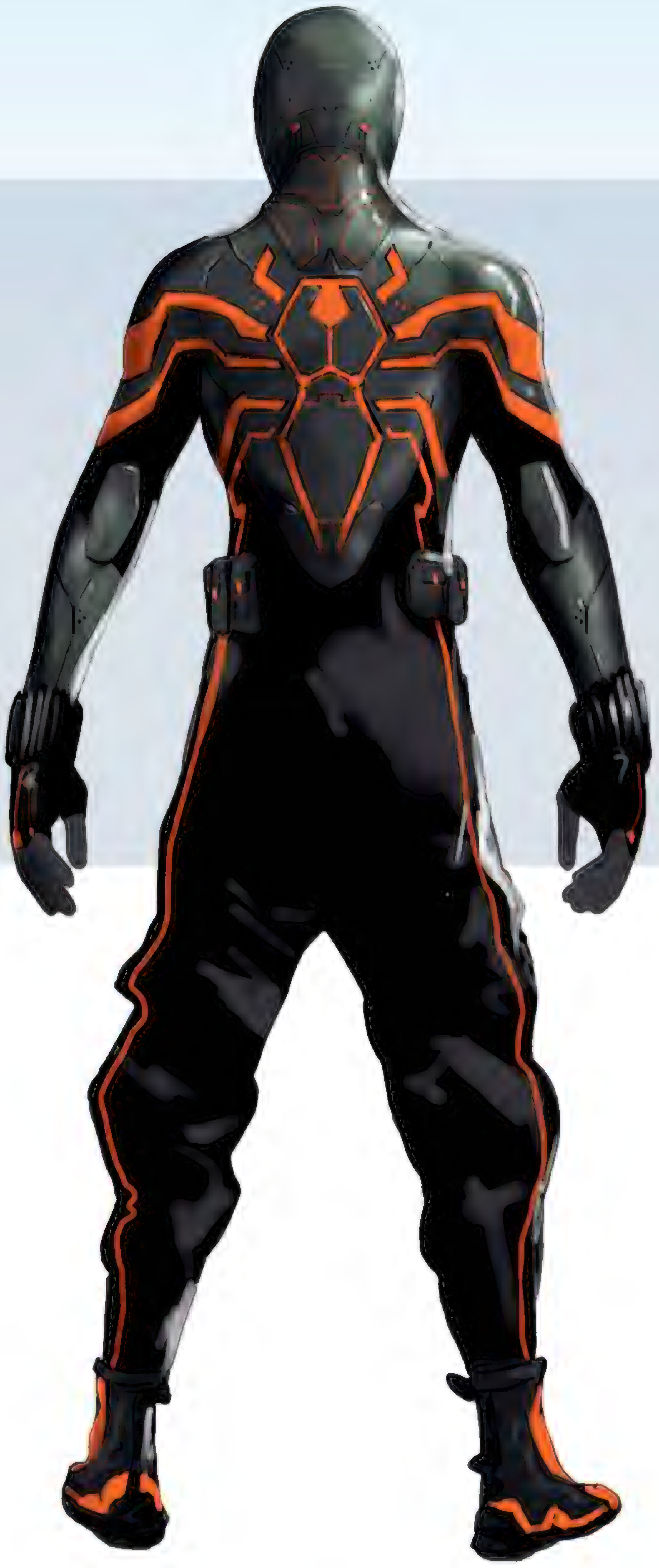


FOREVER SUIT

The Forever Suit was a design based on the art done by BossLogic for the variant cover of *Black Panther* #5. We drew inspiration from his design and expanded on it, trying to pull in patterns and shape language that felt authentic to the Black Panther character while also tying it back to Miles and Spider-Man. This suit is the result of two worlds coming together.

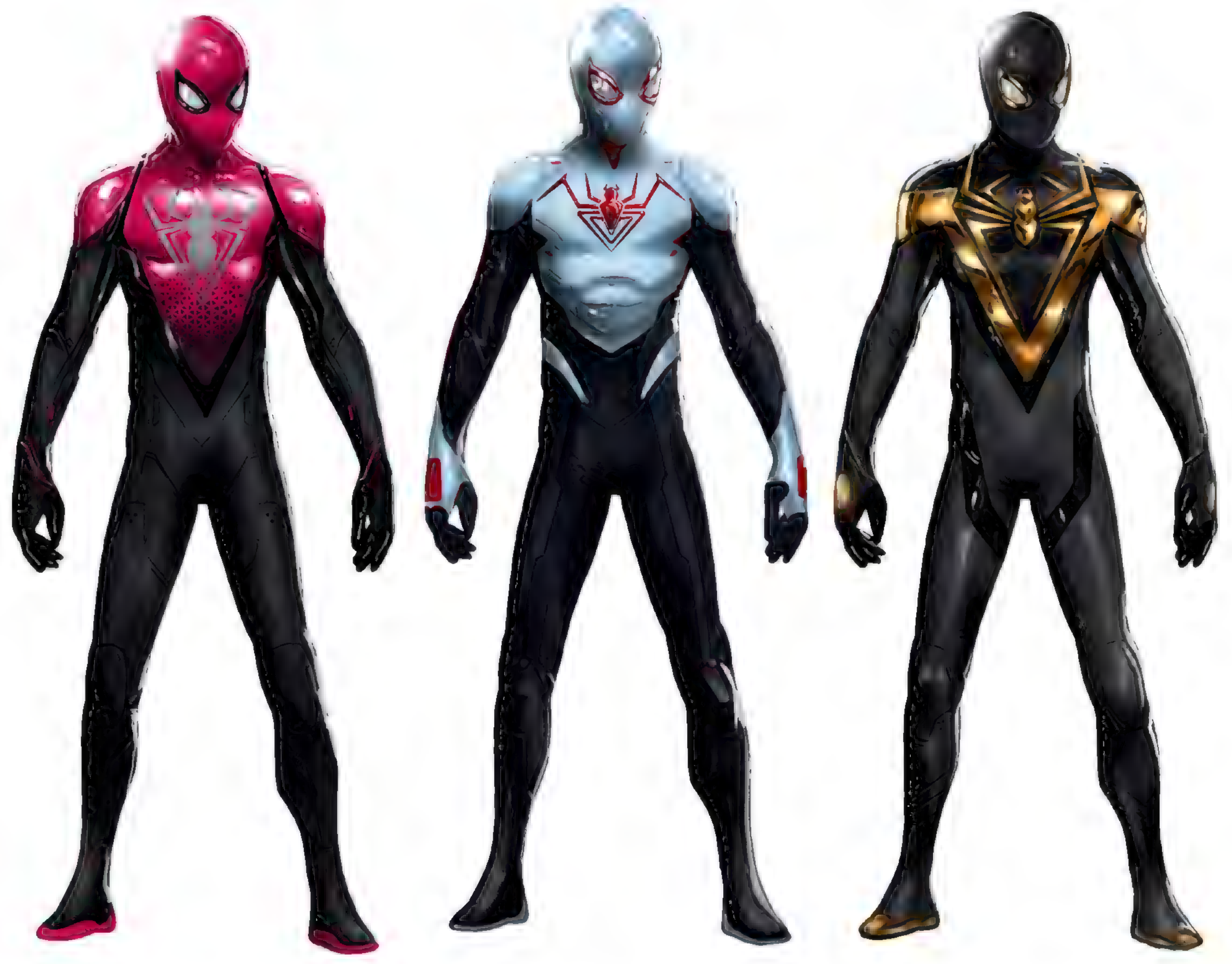


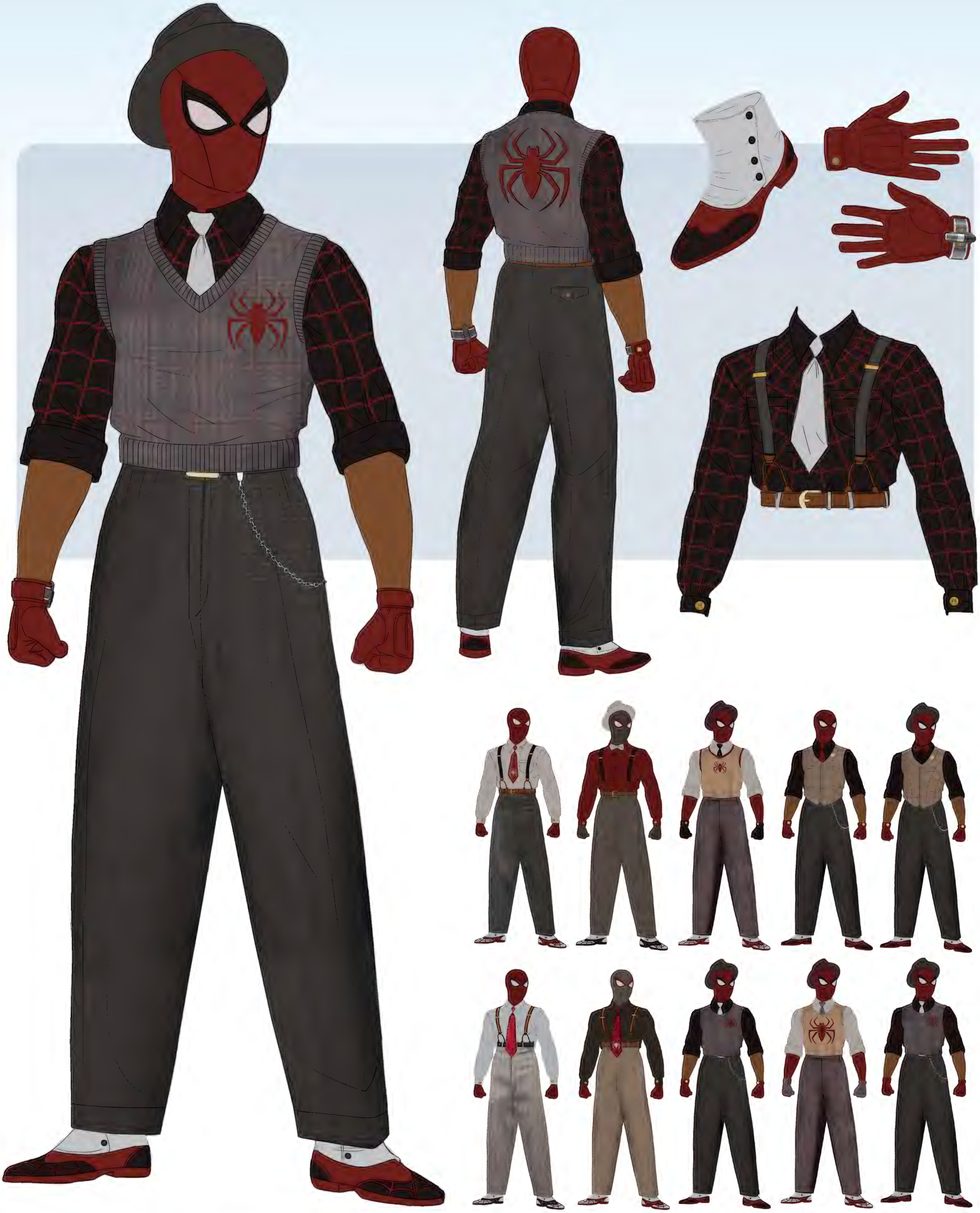




BROOKLYN 2099 SUIT

NYC streetwear meets darker sci-fi aesthetics in this design. Taurin Clarke wanted to contrast larger shapes and form language against complexity and detail. There is a push and pull of hard surfaces blending seamlessly with softer, pliable materials throughout the design. We chose red rather than orange to align more with Miles's iconic palette. Early concepts did not reflect Miles's personal touch enough and looked like safer variations of Peter's Advanced Suit.





CITY SOUNDS SUIT

Miles acquires the City Sounds Suit after he completes a musical-themed quest in Harlem. The quest touches on Harlem's role during the Jazz Age and highlights musical pioneers of that time. Most Spider-Man suits are formfitting but, since the Harlem Renaissance was known for its suits, we explored high-waisted, loose-fitting pants and accessories like the gloves, hats, and short ties seen in old photos. We also found a place to put Spider-Man's signature spider on both front and back and added a subtle webbing pattern to his shirt.

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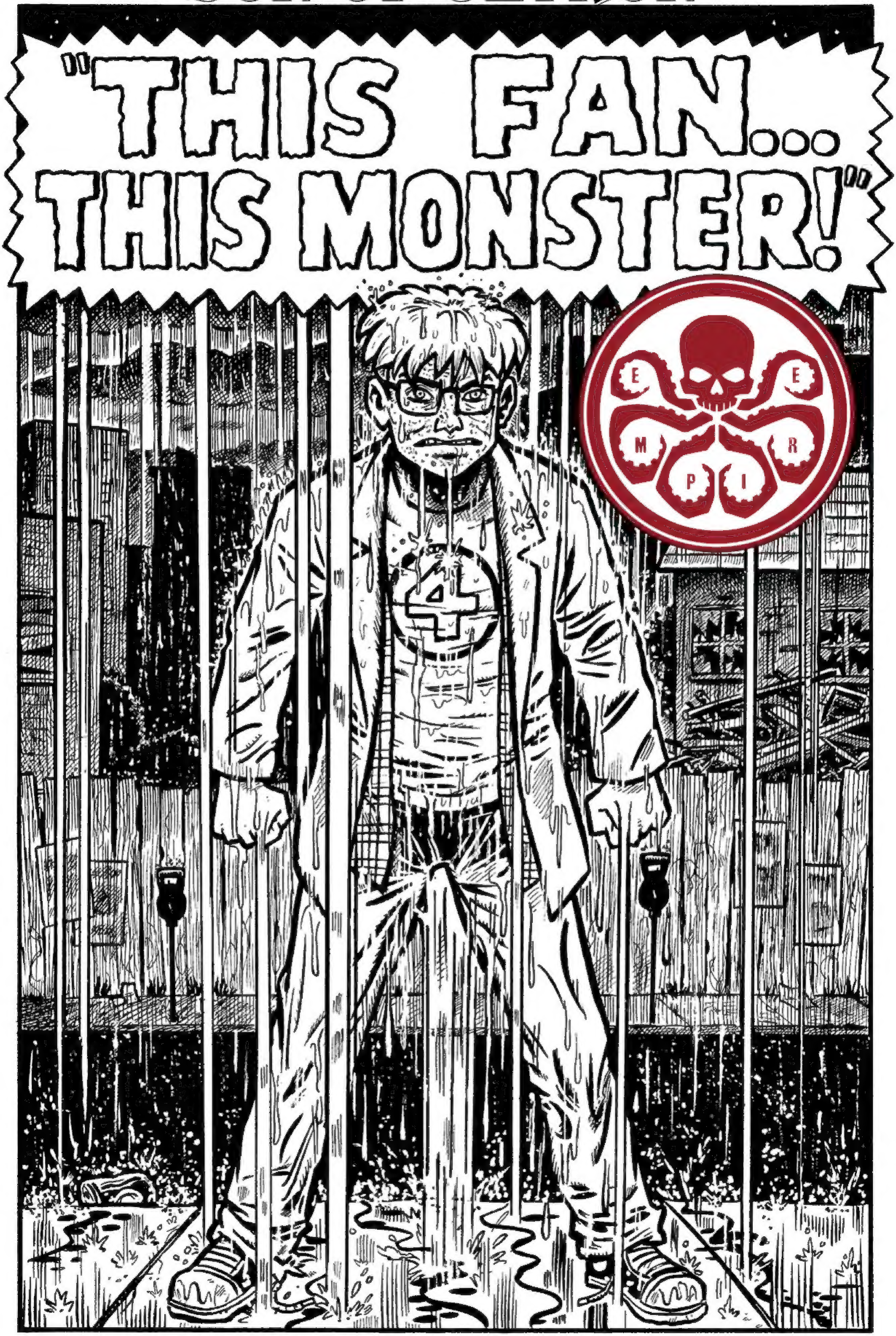
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